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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



An appropriate seasonal illustration of yet another stamp-like design by a private engraver whose story is told by Herman Herst, Jr. in this issue.



Official Journal of the Essay-Proof Society

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The Joynson-Hicks Album, and Other Die Proofs of the U.S. Fourth Bureau Issue

by GARY GRIFFITH

SEVERAL recent auction sales have brought to light die proofs of the United States Fourth Bureau Issue that have been previously unknown to philately. Where it was believed until recently that only four or five sets of these proofs existed, it can now be shown that at least 11 sets of these proofs have left the official records of the Post Office Department and the Bureau of Engraving and Printing.

Among the most important of these proofs to appear recently is a bound volume sold by Sotheby's Auction Gallery in London in May 1989. Until that auction, there was no known evidence or documentary record that such a volume existed.

The set, bound in an embossed leather presentation album (Figure 1), was given as a gift by United States Postmaster General Harry S. New to William Joynson-Hicks, the Postmaster General of Great Britain. Although there is no date in the album, the occasion was undoubtedly the International Stamp Exhibition in London, which was held from May 14 to May 26, 1923.¹

The proofs, pulled on India paper, are mounted on cards which are bound in a leather album measuring 6¾" by 8". On the album cover, embossed in gold, is the title "United States Postage Stamps Series 1922."

The first page is an engraving of the Post Office Department in Washington, showing both horse-drawn vehicles and automobiles in the streets. This and all other pages are protected with tissue slipsheets.

The second page is an engraving of Warren G. Harding, then the incumbent President of the United States.

The third page is a mounted photograph of Postmaster General Harry S. New, with New's autograph on the card below. The silver-print photograph has deteriorated slightly, apparently due to an acidic adhesive used to mount it.

The fourth page contains only the inscription, in handwriting, "Presented to The Right Honorable William Joynson-Hicks, M.P., Postmaster General of Great Britain, by Harry S. New, Postmaster General of the United States."

The following 21 pages contain the die proofs, from the one-cent to five-dollar value (Figure 2). The fractional values, the ½-cent Hale and the 1½-cent Harding, were not issued until 1925, and are thus not included.

The final page is a large die proof of the ten-cent special delivery stamp of 1922 (Scott # E12), which was considered by the Post Office Department to be part of the 1922 series.

None of the proofs are signed on the cards. The proving room numbers on the reverse of the cards have been neatly and thoroughly erased, probably for the sake of a uniform appearance. These numbers are usually struck somewhat randomly on the bottom third of the backs of the mounting cards.

Harry S. New, a former United States senator from Indiana, had been appointed as Harding's third Postmaster General only a few weeks earlier, on March 4, 1923. The last stamp in the series, the seven-cent value, had not been issued until May 1, only two weeks before the London Exhibition. This is certainly the first set of die proofs to leave the Post Office or Bureau of Engraving and Printing as a favor item.

New himself did not attend the London exhibition, but was represented by W. Irving Glover, the Third Assistant Postmaster General, and a man who had a keen interest in stamps and collectors. Glover had been instrumental in founding the Post Office's Philatelic Sales Agency in 1921, and was

an active promoter of the hobby. In addition to the presentation album, Glover brought with him to England a frame of United States stamps and proofs, which the *Times* of London described as "a very beautiful exhibit from his Government."² This framed exhibit also toured the United States for several months afterward.

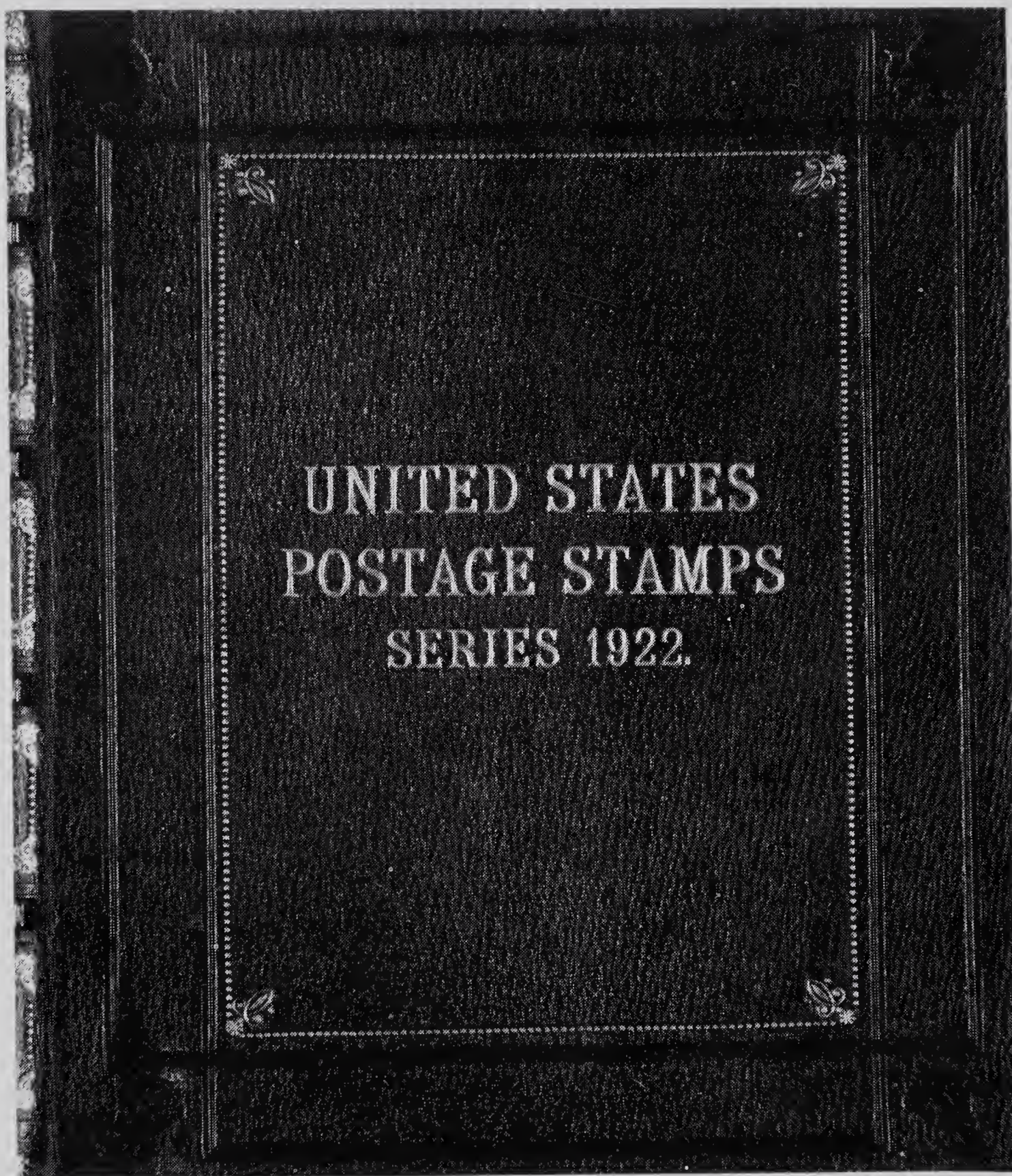


Fig. 1. The album presented to William Joynson-Hicks, Postmaster General of Great Britain, by Harry S. New, Postmaster General of the United States.

Joynson-Hicks presided at the opening ceremonies at the Royal Horticultural Hall. A conservative member of Parliament from Brentford and Twickenham, Joynson-Hicks did not serve long as director of the British posts. He had been appointed Postmaster and Paymaster General in March 1923, and was elevated to Financial Secretary of the Treasury two months later, in May. He eventually



Fig. 2. A page from the album, showing an unsigned large die proof of the 14-cent value.

rose to the position of Home Secretary, and became a member of the House of Lords in 1929, when he was made the first Viscount Brentford.³

The album of proofs remained in his family, and unknown to philately, until May 1989, when his heir, the fourth Viscount Brentford, consigned it to Sotheby's Auction Gallery in London.⁴ It was sold again in the United States this past August by the firm of Ivy, Shreve and Mader at the American Philatelic Society's STaMpsHOW '90. Sold in the same sale was an unbound set of Fourth Bureau Issue die proofs which had remained until that time in the possession of the estate of former President Calvin Coolidge.

The Government Policy on Die Proofs

In 1923, when the album of proofs was presented to Joynson-Hicks, the Post Office Department was taking the public position that die proofs were struck only for the official records and that none were available to the many collectors and political figures who requested them.

Something of a form letter existed to be sent to those making requests. In a memo issued over Glover's signature on May 15, 1923 (contemporaneous with the London Exhibition), the Post Office Department's policy was spelled out:

"It may be stated that some years ago it was the practice of the Department to furnish stamp collectors with proofs and specimens of postage stamps, but no method of distribution could be devised which could not be attacked as impartial and unfair; and finally, by direction of the President, the practice was discontinued. The only proofs and specimens now issued are those required for official purposes and the Department has none except for record and reference purposes."⁵

This policy, of course, was being violated by Glover and New at the time, and it had been violated earlier while Glover was third assistant to Postmaster General Hubert Work, New's predecessor. In addition to the 22 proofs in the Joynson-Hicks album, at least four others had been given away.

A die proof of the 11-cent value, the first of the Fourth Bureau series to be produced, was presented at the first day ceremony to the son of Rutherford Hayes, the former President depicted on

the stamp. The Post Office Department made no secret of the presentation. In announcing the first-day ceremonies, Glover wrote to Philip Ward, the dealer and philatelic columnist, that Michael Eidsness, the Superintendent of the Division of Stamps, would present "to Mr. Scott R. Hayes, son of former President Hayes, a beautiful mounted die proof of his revered father, autographed by the Postmaster General."⁶

Glover also had quite an obvious hand in the presentation of three other die proofs, of the 15-, 25-, and 50-cent values, to President Harding on November 11, 1922. A post office press release of that date begins:

"Little Miss Frances Glover, six-year-old daughter of Third Assistant Postmaster General Glover, today presented to President Harding at the White House the first of three new stamp issues, one portraying the Arlington Amphitheatre, which was rushed through the Bureau of Engraving and Printing in order to make its appearance on Armistice Day. In addition to the first stamp of each issue, the President also was presented with the die proof of each issue."⁷

The Post Office Department officials of the time increasingly saw die proofs as valuable political favor items. When a special stamp was prepared as a memorial for President Harding, who died in office, a departmental press release of August 30, 1923 announced:

"The first die-proof of the new issue, bound in black morocco, together with one of the first stamps, will be presented by Postmaster General New to Mrs. Warren G. Harding. The second and third die-proofs respectively will be given to Mrs. New, wife of the Postmaster General, and to Emily B. McLean, little two-year old daughter of Edward B. McLean."⁸

McLean, who was publisher of the *Washington Post*, was a personal friend of the Hardings. But why his daughter or the wife of the Postmaster General should be given die proofs of stamps in contradiction to the public policy was not explained.

Glover may have made a mistake in issuing press releases about the distribution of die proofs as souvenirs, as he later made no mention of the proofs given to President Harding, Mrs. New, or Miss McLean when he again explained the Department's policy on proofs in a memorandum of November 11, 1924:

"Although a number of proofs of stamps are submitted to the Department by the Bureau of Engraving and Printing when new designs are called for, proofs not needed for the official collection are returned for destruction. The only exceptions made to the above rule were in the presentation of the die proof of the Harding 2c memorial stamp for presentation to Mrs. Harding and similar action in connection with a few other stamps of the new series where proofs were provided and given to the families of the individual whose portrait was used as the subject of the stamp."⁹

Gifts to Friends and Officials

There appears to have been quite a bit of hypocrisy in these statements of policy. Glover clearly knew of the presentation of the Joynson-Hicks album, as well as of the many other proofs given away as favor items. He also was aware of the large number of die proofs that would be taken by New in following years.

As James Bruns has shown in his recent series of articles in *The United States Specialist* on the Panama Pacific proofs, at the time of the New administration, hundreds of proofs of ordinary, commemorative, air mail, special delivery, and special handling stamps were diverted to private ownership:

"...on various dates from 1923 to 1929, postal files record that 470 die proofs were...given to Postmaster General Harry New, while forty went to President Coolidge, and three each were given to Mrs. Coolidge and Mrs. New."¹⁰

A memorandum list of February 7, 1925, entitled "Die Proofs of the New 1923-1925 Series of Postage Stamps Approved by the Postmaster General" and amended and updated in handwriting, indicates that on July 30, 1925, New took one set himself and presented another set to Calvin Coolidge,



Approved March 28, 1925.

Harry S. New
Postmaster General.

Fig. 3. A proof signed by Postmaster General Harry S. New. At least nine such signed proofs were distributed by New.

who had succeeded Harding as President. These appear to be the second and third sets to leave the official records, and there would be more.

Shortly before New was to leave office he had his assistants take stock of the existing proofs in the Post Office Department's files and had additional proofs pulled in order to make up another seven complete sets.

These, according to a letter of January 30, 1929, addressed to New, were delivered on that date. "My dear General," begins the letter from Robert S. Regar, who had succeeded Glover as Third Assistant, "I am handing you, herewith, seven sets of die proofs of United States postage stamps, each set containing one proof of the following stamps. . . ." Included in each set were 58 proofs, which included one for each of the stamps issued from 1922 to 1928, including regular, commemorative, air mail, special delivery, and special handling stamps.¹¹

A letter by New of March 1, 1929 describes how they were distributed.¹² New's wife received two sets, one of which was apparently sold shortly thereafter. President Coolidge received a set, his second, since he had also been given a set in 1925. One set each was presented to Irving Glover, now Second Assistant Postmaster General; Robert S. Regar, Third Assistant Postmaster General; Michael Eidsness, superintendent of the division of stamps and head of the Philatelic Stamp Agency; and Colonel Fred Chamberlain of the U.S. Army, a longtime friend of New.

All nine of these sets, the two distributed in 1925, and the seven distributed in 1929, were signed on the cards by the postal officials who approved the proofs (Figure 3).



Fig. 4. An unsigned proof, from which the pencil signature of a Bureau of Engraving and Printing employee has been erased.

Both the 1925 and 1929 sets presented to President Coolidge were consigned by his estate to the auction firm of Ivy, Shreve and Mader last spring. One was sold in August 1990, and the other will apparently be offered by the auction house in a future sale.

A broken set of signed proofs also appeared in the sale of the Clarence Brazer material by the Robert A. Siegel Auction Galleries, Inc., of New York June 27-29, 1990. Among these proofs were some of those that New took for himself in July 1925. Others were from the sets distributed in 1929.

Yet another set of Fourth Bureau Issue proofs was struck for President Franklin Roosevelt in 1933 and auctioned in 1946.¹³ This set, unsigned, is now known to be broken, since some proofs bearing the Roosevelt proving room numbers were also sold in the above-mentioned Siegel sale.

During his lifetime, Clarence Brazer, the leading scholar of United States proofs and essays, attempted to ascertain the number of these proofs known to exist and listed these in his dealer price lists. His figure of five known sets for the Fourth Bureau Issue was used in cataloging the collection of President Franklin Roosevelt for auction in 1946, and he used the same figure in his last price list

of January 2, 1956.¹⁴ Brazer was evidently unaware of the large diversion of proofs to post office officials and others.

With the Joynson-Hicks album of 1923, the Coolidge and New sets of 1925, the seven New sets of 1929, and the Roosevelt set pulled in 1933, we now can be certain that at least 11 sets of Fourth Bureau Issue die proofs have left the official records.

Several loose proofs of the Fourth Bureau Issue are also known, and appear to have left the official records through Bureau engravers (Figure 4). These proofs are not signed by post office officials, but some are signed, in pencil, by various engravers employed by the Bureau of Engraving and Printing. It would also have been against the policy of the Bureau for these to have left its possession. A letter of March 4, 1923 from the Bureau's director, Louis A. Hill, states the policy:

"I have to advise you that engravers have custody of certain proofs for guidance in the execution of their work, but these proofs are all the property of the government and must be returned whenever such employees become separated from the service."¹⁵

A survey of these loose proofs is being conducted at present. Collectors who have Fourth Bureau proofs in their possession are encouraged to contact the author.

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Appendix

Auction Realizations: Ivy, Shreve and Mader Sale of August 26, 1990

Twentieth-century proofs of United States stamps, most of which had once been presented to President Calvin Coolidge, were one of the features of the auction by the firm of Ivy, Shreve, and Mader at the American Philatelic Society's STAmPsHOW 90 in Cincinnati on August 26. Twenty-six lots of twentieth-century proofs were offered, including the "Joynson-Hicks" presentation album described in the article above.

The Joynson-Hicks album, Lot 1449, realized \$11,000, against a 1988 catalog value of \$19,150+ given by the firm in its catalog and description. The realization was in line with pre-sale estimates by knowledgeable dealers and was considerably lower than a set of unbound and signed proofs of the same series sold in the same sale.

A set of proofs of the Panama-Pacific Issue, Lot 947, realized \$1,100 against a catalog value of \$3,450.

The remaining twentieth-century proofs in the sale were consigned by the heirs of President Calvin Coolidge. These proofs represent all the stamps issued by the United States during the presidencies of Warren Harding and Calvin Coolidge, a period from March 4, 1921 to March 4, 1929. Coolidge had been Harding's vice-president, and succeeded to the presidency upon Harding's death in office in August, 1923.

Postmaster General Harry S. New presented the bulk of the proofs to Coolidge shortly before they both left office in March 1929.

A letter from New, which originally accompanied 58 of the proofs, was sold in this sale as part of the 23 Fourth Bureau Issue proofs contained in Lot 1449. It reads:

"This complete set of die proofs of postage stamps issued by the United States Government during the Administration of which he was an official part, was prepared by my direction for PRESIDENT CALVIN COOLIDGE and is presented to him with my compliments as a souvenir of eight most eventful years of public service."

The letter is dated "March One" and is signed by Harry S. New. The year is not given, but was undoubtedly 1929, shortly before the inauguration of Herbert Hoover as president.

New presented six other sets to his wife, postal associates, and friends at approximately the same time.

In calculating the list of proofs to be distributed as souvenirs, New or his assistants neglected to include the ½c postage due issue of 1925. It was not included in any of the seven sets that were distributed. However, a copy had been presented to Coolidge in July 1925, and was included in the proofs sold in this auction.

The unbound set of Fourth Bureau Issue proofs, Lot 1450, set a new auction record of \$17,500. The previous high was \$17,000, realized near the top of the stamp market on June 13, 1979, for a nearly identical set sold by the firm of Jacques C. Schiff, Jr., Inc.

Realizations for the other proofs in this sale were also strong and are listed below. Most of the proofs are in very fine to extremely fine condition. All proofs are signed by the appropriate Post Office official, and all are on cards approximately 6×8" for vertical format stamps, and approximately 8×6" for horizontal format stamps. The auction firm's lengthy descriptions have been eliminated.

Lot	Scott	Brief Description	1990 Catalog Value	Price Realized
1450	551-P1- 773P1	½c to \$5.00 Regular Issue, complete.	\$19,500	\$17,500
1451	611P1	2c Harding.	1,000	1,200
1452	614P1- 616P1	2c to 5c Huguenot-Walloon Issue, complete.	1,950	1,700
1453	617P1- 619P1	1c to 5c Lexington-Concord Issue, complete.	1,950	1,500
1454	620P1- 621P1	2c and 5c Norse-American Issue, complete.	1,500	1,700
1455	622P1	13c Garfield, Regular Issue.	1,000	850
1456	623P1	17c Wilson, Regular Issue.	800	750
1457	627P1	2c Sesquicentennial Issue.	700	525

1458	628P1	5c Ericsson Issue.	700	575
1459	629P1	2c White Plains Issue.	700	650
1460	643P1	2c Vermont Issue.	700	600
1461	644P1	2c Burgoyne Issue.	700	850
1462	645P1	2c Valley Forge Issue.	700	325
1463	649P1- 650P1	2c and 5c Aeronautics Issue.	2,500	2,500
1464	651P1	2c George Rogers Clark Issue.	800	725
1928	C4P1- C6P1	8c to 24c Air Mail Issue, complete.	15,000	10,000
1966	C7P1- C9P1	10c to 20c Map Air Mail Issue, complete.	10,500	6,500
1970	C10P1	10c Lindberg Air Mail.	3,500	2,800
1974	C11P1	5c Beacon Air Mail.	3,750	3,600
2063	E12P1	10c Special Delivery.	1,250	650
2064	E13P1	15c Special Delivery.	1,250	650
2065	E14P1	20c Special Delivery.	1,250	650
2104	J68P1	½c Postage Due.	—	1,600
2163	QE1P1- QE4aP1	10c to 25c Special Handling, complete.	3,600	2,200

City Despatch Post Essay in Middendorf Collection

The dazzling collection of U.S. carrier and local stamps assembled by Ambassador J. William Middendorf II was sold in mid-1990 at a net price sale by Richard C. Frajola, Inc., who produced a massive handbook-style catalogue illustrated in color as a lasting reference work. While it is not known which items sold at the asking prices, knowledgeable observers believe that most were snapped up quickly with no haggling.

In any event, lot 477 was an essay for the first City Despatch Post stamp from New York City picturing George Washington and printed by Rawdon, Wright & Hatch. According to the catalogue,

LOCAL POST IN NEW YORK CITY. Established by Alexander Greig in 1842. Circulars were printed, and service was set to begin February 1, 1842. However, service was not fully operational until mid-February. Three-cent adhesives were prepared, the first printed in the United States. The City Despatch became the United States City Despatch on August 15, 1842. Alexander Greig supervised the operation as a government carrier (see New York semi-official carrier section). The three-cent stamps were available for use after the post became a government carrier. Such usages bear a boxed "US" cancel.

The City Despatch was re-established as a local post during December, 1846 by Abraham Mead, a former government carrier. The rate was announced as two cents. The postmarking device was altered to include "P.O." at foot. In late 1847 or early 1848 the post was sold to Charles Coles who continued to operate it as a local post.

477 #40L1E, 3c Black, die essay with apostrophe in cents, printed on bond paper, mounted on card, minute tone spot, the only reported example, ex Caspary, an important essay of the first engraved postage stamp in the Western Hemisphere.
..... Net \$7,500



Fig. 1. Charles Mack-style sketch—dark purple.



Fig. 2. The issued stamps—Scott Nos. C33-34.

The “F.D.R.” Issue of Haiti

by F. BURTON SELLERS R.D.P., F.R.P.S.L.

ON January 26, 1917, at the age of 34, Franklin Delano Roosevelt, later to become 32nd President of the United States, began a lifelong love affair with the Republic of Haiti. On that date Roosevelt, then Assistant Secretary of the U.S. Navy, arrived in Port-Au-Prince for an official visit. He was greeted at the dock by Haitian President Sudre Dartiguenave, who had been elected president of Haiti in 1915 shortly after the U.S. Marines occupied that nation, an occupation which lasted until August 1934. After some days of social activity in Port-Au-Prince, Roosevelt and his party, accompanied by various Haitian officials and soldiers, began a tour of the country. The tour included inland visits to several small cities enroute to Milot in the north where Roosevelt was most impressed with the ruins of Christophe's Sans Souci palace and the Citadel. The party continued on to Cap Haitien where the visit was concluded and Roosevelt and his American party sailed for the U.S.

Roosevelt was perhaps already predisposed to an affection for Haiti as he claimed to have written the new Haitian Constitution which was adopted shortly after the occupation began. This broad claim has been discounted by most historians, but it is generally acknowledged that he did have some role in drafting the Constitution. In any case, this extended visit to and tour of Haiti cemented his love for the country and its people as they struggled for economic and political freedom after decades of repression by their own leaders. Already a stamp collector as a youth, Roosevelt extended his collecting interests to include Haiti, an expanding interest that continued to his death.

An unsuccessful Democratic party candidate for Vice-President in 1920, Roosevelt was elected Governor of New York in 1928 and U.S. President in 1932. One of his early acts after assuming the Presidency in March 1933 was the signing of an Executive Accord that directed all U.S. Forces be withdrawn from Haiti no later than October 1934. A friendship with Stenio Vincent, who was elected Haitian president in November 1930, blossomed when Vincent visited the U.S. in the spring of 1934. After spending three weeks in New York City, Vincent went to Washington for a week where he met with President Roosevelt and urged prompt withdrawal of the U.S. occupying forces.

Following shortly after Vincent's visit to the U.S., President Roosevelt made his second trip to Haiti. He arrived at the northern port city of Cap Haitien on July 5, 1934 where he was met by President Vincent and other Haitian officials. In a speech that day at the Union Club President Roosevelt declared, "Noble people of Haiti, I have come personally to advise you that 15 days after my departure from here, there will not be a single American soldier on your territory." Almost meeting his pledge, the last of the American occupying forces left Haiti on August 15, 1934. With these actions, Franklin Delano Roosevelt became a national hero in Haiti and even the Haitians who had railed the loudest against the U.S. and the occupation wrote paens of praise to Roosevelt.

Roosevelt's love of Haiti continued to be apparent in the ensuing years of his Presidency. In a speech at a dinner in Washington in 1943 honoring then Haitian President Elie Lescot (1941-1946) Roosevelt said, "When I die I think Haiti is going to be written in my heart because for all these years I have had the most intense interest in Haiti and the development of its people."

His continued philatelic interest in Haiti was evident a year after his death on April 2, 1945 at Warm Springs, Georgia when his stamp collections were offered at auction in New York by the H.R. Harmer organization. No less than 38 lots of Haiti were included in the April 1-2, 1946 sales, with a realization for the Haiti lots of more than \$4000. Among the items sold were covers, multiple pieces, essays and proofs, varieties and unlisted items that totaled thousands of stamps. None of the Haitian rarities were in the collection, however. Prices obtained on the lots were far in excess of the true philatelic value of the material, simply because they came from the Roosevelt collection. The Harmer organization also introduced a very clever and lucrative ploy to authenticate the items as having come from the President's collection, by marking the stamps and covers accordingly! Many collections of Haiti and other favorite countries of the President are still graced by items that came from the Roosevelt sales.

After Roosevelt's death, prominent Haitian politicians and philatelists joined with their brethren from around the world in oral and written tribute to the deceased President. Many countries rushed to issue stamps in philatelic tribute and Haiti quickly joined this group. In his message to the Haitian people on January 1, 1946, President Lescot announced that the anniversary of Roosevelt's birth, January 30, would be recognized by the issuance on that date of a series of stamps bearing the effigy of the illustrious deceased President. However, on January 11 Lescot was deposed as chief of state by a Military Executive Committee. The issuance of the stamps was delayed because of preoccupation with more important matters resulting from the change of government. On February 5, 1946, two air-mail stamps were released in quantities of 500,000 each.

Clearly the order for these stamps had to have been placed with the American Bank Note Company sometime in late 1945 in order to meet the contemplated January 1946 issuing deadline. Illustrated as Figure 1 is an American Bank Note Company artist's sketch on semi-transparent paper which is substantially identical to the issued 20 centimes airmail stamp. The sketch was made in dark purple watercolor in size slightly larger than the issued stamps. This sketch is similar to those of Charles Mack of the ABNCo., as described by Editor Barbara Mueller in the Fourth Quarter 1989 issue of this JOURNAL. However, unlike the other sketches made by Mack that are in the author's collection and described by the author in previous articles in this and other journals, and also illustrated in the Mueller article, this sketch does not offer the choice of form and decorations at the sides that characterizes most Mack sketches. While this essay is in the Mack style, these differences do raise some doubts about its provenance. The sketch is substantially symmetrical and was adopted almost without modification for the final design.

The issued stamps were printed in black on unwatermarked soft wove paper in sheets of 50 (10x5), perforated 12, and are illustrated in Figure 2, Scott Numbers C33-34. The denominations of 20 and 60 centimes were selected to meet the current domestic and international first class airmail rates. A comparison of Figures 1 and 2 shows how closely the Mack design was followed in preparing the dies for the stamps.

Illustrated in Figure 3 is an incomplete die proof (essay ?) which lacks both the denomination and the ABN imprint. Surprisingly, this Die Number 86645 apparently was never completed nor used,



Fig. 3. Incomplete die proof (essay ?).

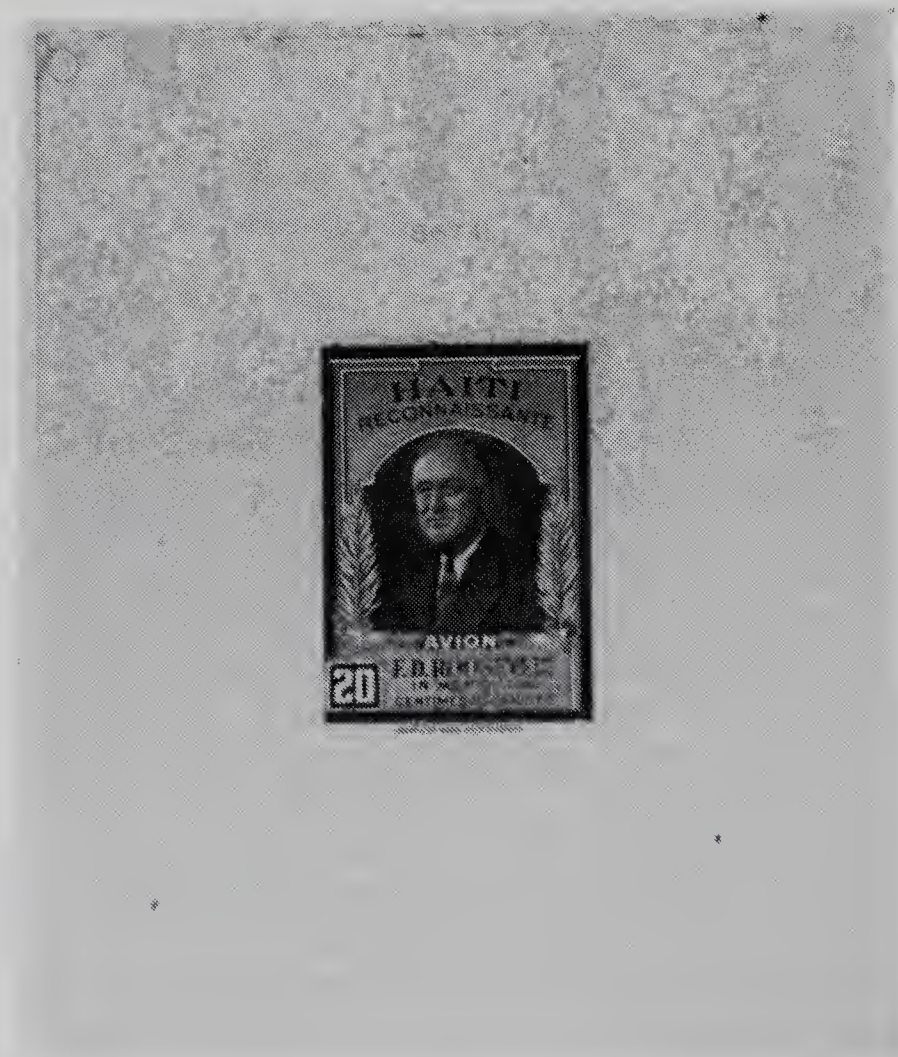


Fig. 4. Finished die proof 20 Centimes value.



Fig. 5. Finished die proof 60 Centimes value.

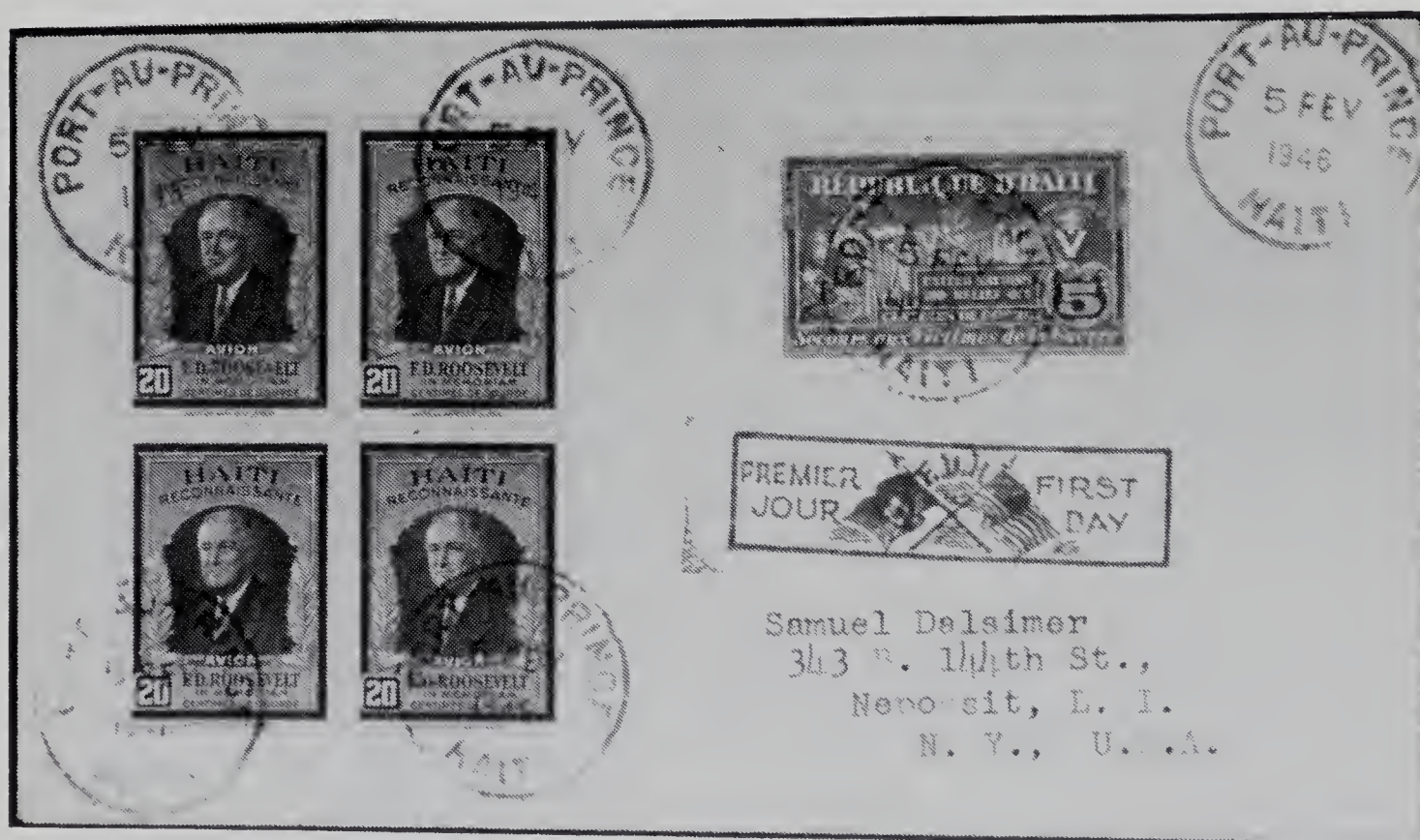


Fig. 6. Cacheted first day cover—February 5, 1946.

as the finished dies for the two issued denominations have different die numbers. The 20 centimes die proof, Number 86741, is shown as Figure 4 and the 60 centimes die proof, Number 86740, as Figure 5. Both are in the issued black color and bear the ABNCo imprint at the bottom.

As previously stated, the stamps were first released on February 5, 1946, a week late for the anniversary of Roosevelt's birth. A special cachet device comprising crossed American and Haitian flags with the letters "F. D. R." appearing between the flags was used on first day covers. The device is shown in Figure 6 on a first day cover with a block of four of the 20 centimes value overpaying the airmail rate to the U.S. The rectangular box enclosing the flags also includes the words "Premier Jour" and "First Day." This device was separate from the circular dated cancelling device and was normally struck only on the covers and not on the stamps. The stamps themselves continued in extensive commercial use for several years after issuance because of the large quantities printed.

Thus did Haiti recognize its friend and benefactor as it joined many other countries in a philatelic tribute to a deceased world leader.

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"Postage Stamp and Paper Money Printing in Germany"

(From *Stanley Gibbons Monthly Journal*, Dec. 20, 1890 issue)

A report recently issued by Herr Schurig, chief of the engineering department of the German State Printing Office, embodies some interesting particulars respecting the production of stamps and notes in the German Empire. The daily turnout of 10 pfennig stamps (1d.) is a million-and-a-half, valued at 7,500, the paper required for these weighs nearly 7 ctr. The daily consumption of paper for post cards is about 40 ctrs., and 650,000 pieces of postcards—nominal value 32,750 mks. (£1,640)—are printed thereon. When about forty years ago Prussia introduced stamps, a local copper plate printer—Ringer—was entrusted with their fabrication, which was done with a steel stamp, furnished by the Royal Academy of Industry. At present, according to *Kuhlow*, only quick presses are used for the printing of stamps and cards, and only envelopes are printed with stamps, which is done by machine. Special care is taken in the gumming of the stamps. Formerly not only the back was gummed, but the front received a thin coating of paste as a protection against imitations, and the making use again of stamps which had been used before. The paste effected an effacing of the colour if an attempt was made to take away the mark of its having been used before. Now only the back is gummed. Up to 1887 this was done in the sheet; now endless paper is gummed, and then the paper is cut into sheets. Apparatuses for laying the gum on thinly and to distribute it, rotary rollers to smooth the borders, calendars to smooth, and rolling machines all work together in the gumming rooms. The block is made as follows: The pulls with letters are made, and the "stamp picture" is put in. From this original is taken an impression of wax, and then a copper-plate is made in a galvanic bath; this is not used directly for printing, but only serves for the making of further plates, the plates proper. The State Printing Office has made during the last ten years 2,281,760,000 mks. in 100 and 1,000 mks. paper currency.

(Concluded on Page 125)

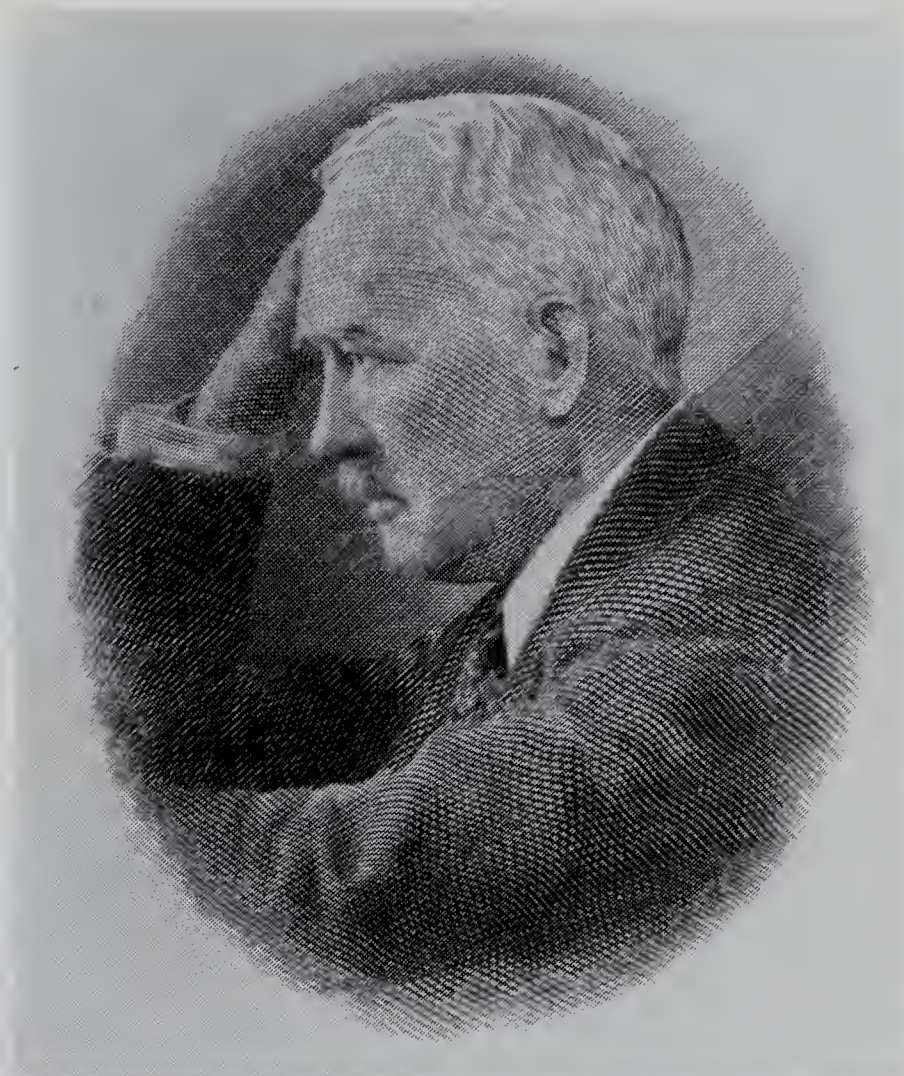


Fig. 1. A profile of Robert Savage engraved by E. Cranz.

Additional Works by Robert Savage, American Bank Note Engraver

by GENE HESSLER

THESE brief notes and accompanying illustrations will augment what our departed friend and colleague, Dr. Glenn E. Jackson, wrote about stamp and bank note engraver Robert Savage.¹ Since the article by "Dr. J" was published in 1988, I have been able to confirm that Ireland was the birthplace of Savage in 1868.

Savage's superior engraving skills prompted his appointment as head of the Picture Engraving Department of American Bank Note in 1907. Those engravers who worked under him were privileged even though he did not totally enjoy his supervisory office; he preferred to devote all of his time to the art of engraving. Indeed, I have compiled a list of approximately one hundred of his security engravings.²

His fellow ABNCo. engraver Joseph Keller (1903–1987) wrote, "Mr. Savage once told (engraver) Harold Osborn he would rather engrave than go on vacation. . . . Harold said, 'Tell that to the Co. and we will never get an increase. . . .'"³

The two groups of progressive proofs shown here represent two extremely rare Mexican bank notes, both of the 1,000 peso denomination:

1.) "Group of Mexican Cavalry" as photographed in 1898 and seen on the note from the Banco Mercantil de Veracruz (PS444)⁴ was finished by Robert Savage; the engraver who began this subject



Fig. 2. Original photograph used as a basis for the vignette on the Banco Mercantil de Veracruz note.



Fig. 4. The resulting bank note featuring the cavalry vignette.

is unknown. This smart and elegantly dressed group were undoubtedly supporters of Porfirio Diaz (1830–1915) who seized the presidency in 1877 and ruled until 1911 when he was overthrown by Francisco Madero, who then became president. The revolution had begun in 1910.

2.) Peasant-and-cart: The peasant, as seen in the photographic model and the engraving for the Banco de Michoacan note (PS344)⁴ is a good representation of those who revolted against Diaz, who had favored the upper classes.



Fig. 3. Stages of engraving for the cavalry vignette. Observe addition and sharpening of the background and filling-in of the riders' clothes.



Fig. 5. Original photograph used as a basis for the Banco de Michoacan note (PS344).



Fig. 6. Two stages of engraving for the PS344 note.





Fig. 7. Mystery “Family in the Tropics” vignette.

The three vignette engravings—“A New Star for the Flag,” “Family in the Tropics,” and one untitled which shall be called “Liberty”—are attributed to Savage, but no one has been able to confirm how and where they were used, if indeed they were. This writer would be delighted to hear from anyone who can identify a use for any or all of these.





Fig. 8. Mystery "A New Star for the Flag" vignette.



Fig. 9. Mystery "Liberty" vignette.

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Is the John E. Gavit Engraving Firm Still in Business?

One of the seven security printing firms that formed the original 1858 "Association" of the American Bank Note Co. was that of John E. Gavit of Albany, N.Y. Gavit is remembered for his essay for a mysterious Albany postmaster stamp catalogued as Brazer 1XaE as well as a similar design adapted to U.S. postage for the 1851 issue, 33E-C. His name comes to mind via a lot in the NASCA June 25, 1990 mail bid sale which is described thus:

8524 John E. Gavit's Personal Signature Cancellation Device. The gold-plated brass wheel embossed a series of pinhole cancelations. 5½" long, with a whale bone handle. "John E. Gavit" engraved into the side. The original leather case is included. (\$250-Up)

John E. Gavit, 1817-1874, was a major figure in the establishment of the American Bank Note Company. He was one of the original stock holders. In 1866, Gavit assumed the presidency of the American Bank Note Company and held that post until his death in 1874. The Albany, NY, engraving and printing firm he established bears his name and is still in business today.

Note the last sentence. Does anyone have further information on this Gavit-descended firm?

Essay/Proof Treasure Trove in a Maltese Attic:

The Investigations of Paul & Barbara Kayfetz

by BARBARA R. MUELLER

BEGINNING with publication of the July-August 1988 issue of *The Collectors Club Philatelist*, the philatelic world was made aware of the unusual research work being carried on by Californians Paul Kayfetz and his wife Barbara into the philately of Malta. The special significance of their work to readers of THE ESSAY-PROOF JOURNAL lies in the almost exclusive use as research tools of essay/proof material and the original printing bases used to produce it. The Kayfetz writings and exhibits have become models for all investigators of what might be called "pre-press philately."

Mr. Kayfetz is a graphic artist and consultant in engineering photography and photogrammetry by profession and travels widely in his work. His special countries of interest lie in the British sphere, especially Malta, Cyprus, and Gibraltar. An active member of study circles devoted to these colonies, he has also written for *The American Philatelist* and *The London Philatelist*. A list of these articles is appended to this report.

I had the pleasure of meeting Mr. & Mrs. Kayfetz at Stamp World London 90—viewing their exhibit and discussing their research methods. As a result, Mr. Kayfetz supplied us with photocopies of the pages in his Gibraltar gold-medal display, so from time to time we will be reproducing the especially significant ones which will fit our JOURNAL format. Mr. Kayfetz has the gift of tersely and accurately stating complex technicalities as album page write-ups and of arranging these write-ups in a logical, easily-followed manner. His methods would certainly be useful for essay/proof material of other countries. I daresay that they were eye-opening to the judges accustomed to the usual "plain vanilla" page designs.

In the July-August 1989 *London Philatelist* Mr. Kayfetz wrote, "The occasional die proof, among more colourful pieces in the typical exhibit, is usually barely noticed by the casual viewers. The main aim [of this article] is to explain the functional roles of, and differences between, various types of die proofs."

Indeed, if one reads the *AP* and *LP* articles on Gibraltar, one can almost envision the concomitant display pages, both done in the distinctive Kayfetz style. Essay/proof collecting as a whole would be well served if others followed the Kayfetz pattern for analyzing the significance of essays and proofs. Of course, not many of us will experience the thrill of hidden staircases in ancient Maltese buildings leading to long-forgotten treasures that result in prize-winning exhibits and articles, but we can dream!

The foundational experience in the Kayfetz research work took place in Malta, as mentioned above, and it was initially written up in the series of *CCP* articles. It seems that during a 1985 stay on the island the Kayfetz couple investigated a report that the printing plate for one of the Melita stamps was in the possession of the Malta National Museum. The cooperative curator there gave them access to 16 boxes filled with philatelic hardware in a locked attic accessible only by a pitch-dark, curved staircase. In the few hours they had available before departure of their flight home, they hastily surveyed the material and took some quick photographs.

Upon their return to California they tried to urge other collectors in Malta to follow up on this discovery, but when two years had passed with nothing accomplished, they made arrangements to return for a two-week stay and bring large-format photographic equipment. The results of their organizing, logging, cleaning, photographing, measuring and describing are described in the *CCP*. Essay/proof enthusiasts are urged to study the photos therein to gain a good understanding of the printing dies and plates involved.

In the words of the concluding article of the *CCP* series, under the subtitle "General Implications," Mr. Kayfetz wrote:

The dies and plates will provide a wealth of further information when analyzed by experts on the various Malta issues. Yet this is only a small part of their value. All students of philately will find information in these materials which transcends the borders of Malta. Light is shed upon the practices of two of the major security printers during several major eras. The keyplate and coronation issues are common in their configurations to innumerable other countries. Since the plates and dies of those countries were destroyed as the issues were no longer being printed, and any that were not thus contemporaneously destroyed suffered the effects of the London blitz, this find should have general appeal to students of most British colonial stamps.

From Malta to Gibraltar is not a big jump, either geographically or philatelically, as Paul Kayfetz pointed out in the introduction to his *LP* series on Gibraltar:

I have assembled, from many sources during the past decade, most of the archival pieces, various types of "SPECIMEN" applications, the rare stamps and stamp varieties of this country. Additionally, I have brought together archival pieces—common to many countries of the Empire—relating to the monarchs' heads, the watermarks, the dummy stamps used for colour selection, the paper, and other elements of stamp production.

Visits to the government archives in Gibraltar, the De La Rue correspondence in the National Postal Museum and other sources have been devoted to locating documents, memoranda and artists' sketches relating to this material. This has enabled me to understand the design, approval and production process and the manner in which these various philatelic pieces fit into that mosaic. The fortuitous discovery of the De La Rue dies, transfer rollers, and printing plates (Queen Victoria to King George VI Coronation) of a sister colony in an attic in Malta afforded new insights into the production procedures applicable to Gibraltar, as well as to the rest of the British Empire. The following is planned as the first of a series of articles featuring selected areas of Gibraltar material, chosen with an eye toward presenting aspects of interest to collectors and students of sister colonies as well as those of this particular country.

Ultimately this series of articles led to a display at the Royal Philatelic Society, London on Jan. 11, 1990 and then the Stamp World London 90 showing. The title page of the latter is too large to show here; instead, we reproduce the text to demonstrate the rationale behind a competitive exhibit of essay/proof material, with emphasis on the pre-press processes and artifacts. Following the text will be selected pages from the first frame. Watch for more such pages in future issues of the JOURNAL.

Reference List of the Kayfetz Writings

"Malta: Finding a Treasure Trove of Information", by Paul & Barbara Kayfetz.

The Collectors Club Philatelist

Vol. 67, No. 4, July-August 1988, pp. 221-239

Vol. 67, No. 5, September-October 1988, pp. 287-296

Vol. 67, No. 6, November-December 1988, pp. 339-357

Vol. 68, No. 1, January-February 1989, pp. 49-63

"The Rock Issue, Gibraltar's First Pictorial Issues Broke Tradition," by Paul Kayfetz.

The American Philatelist

Vol. 102, No. 11, November 1988, pp. 1075-1086

"The Stamps of Gibraltar—Their Design, Approval, Production and 'Specimens,'" by Paul Kayfetz.

The London Philatelist

Vol. 98, Nos. 1157-58, May-June 1989, pp. 83-90

Vol. 98, Nos. 1159-60, July-August 1989, pp. 134-142

Vol. 98, Nos. 1161-62, September-October 1989, pp. 169-173

Vol. 99, Nos. 1168-69, April-May 1990, pp. 93-103

Vol. 99, No. 1170, June 1990, pp. 131-139

**Gibraltar Stamps — Design, Approval,
Production, & Specimens of Three Reigns**

THIS EXHIBIT SHOWS the evolution from traditional monarch head stamps of the first three reigns to the pictorial designs which suddenly appeared late in the George V period:

- Each definitive issue is treated separately—with essays, die proofs, color trials, specimens, major blocks, and varieties in order. All issued stamps are illustrated within the “Specimens.”
- Most of Gibraltar’s archival philatelic pieces are exhibited together for the first time; every piece’s role in the design/approval process is identified.
- The production process—including the roles of ink choices and dummy stamps—is explicated.
- The ultimate pictorial design, the George V Lettercard, although not a “stamp”, is briefly shown to illustrate the pinnacle of the pictorial revolution.

THE SUBJECT OF THIS EXHIBIT IS design/approval/production/recording (specimen) processes. Usage and postal history are outside these processes, and therefore are not included in the exhibit.

Essays and proofs tracing the evolution of the royal heads and the Colonial watermarks, common to the entire British Empire, are integrated chronologically with the Gibraltar material. These items have not been shown before in one exhibit.

Recording through the use of “Specimens” is shown. Many never-before-identified nor exhibited are included.

ORIGINAL RESEARCH underlies the entire exhibit:

- Governmental documents, memoranda, and artist’s sketches were located in files in Gibraltar and London. Archival items and the design/approval process were placed in context with the information gained therefrom.
- De La Rue dies, transfer rollers, and printing plates (Victoria to George VI) were found in a Malta attic. Studying these gave new insights into production procedures applicable to Gibraltar and the British Empire.
- The Rock Issue essays, die proofs, and color trials are arranged in context for the first time.
- Easton’s writings on the Original Colonial Head have been supplemented through the analysis of newly-identified proofs.
- Articles by the exhibitor on this research have been published in:
 - ☐ *The London Philatelist* (five-article series based on this exhibit begun May-June 1989 issue).
 - ☐ *The American Philatelist* (the November 1988 cover story on the Rock Issue section of this exhibit).
 - ☐ *The Collectors Club Philatelist* (four articles 1988-1989—“Best Article of 1988” Award).

AN INDEX KEY indicating numbers existing has been used.

The following examples illustrate this system:

- 1** in the caption means this is the only example extant.
- 6** (as high as the index goes) indicates six might exist.

The key is based upon information gleaned from the archives, from sales records, and from studying the major collections. This data is provided in order to share research results with viewers and fellow students of the design/production process.

Text from the title page of the Kayfetz Gibraltar exhibit.

Essays and Proofs Used Throughout the British Empire

This exhibit contains most of the archival pieces used in designing, approving and recording the heads, watermarks, colors, keyplate system and Silver Jubilee master dies common throughout the British Empire. These items are integrated here into the story of the production of Gibraltar's stamps of the first three reigns. However, since they belong equally well in an exhibit of almost any of the British colonies, but are not available in other exhibits (most are unique), sections containing such pieces are designated with the following symbol to afford easy access to the viewer with a general interest in the philately of the British Empire: ◐ ◑

Queen Victoria

◐ Head Dies ◑

De La Rue's Queen Victoria portraits for most colonial stamps derived from Joubert's 1855 head die for the Great Britain Fourpence.

Various diadems were substituted through partial obliteration and reengraving.

The Original Colonial Head – the first general head for Crown Agents' orders – was prepared in 1859.

The head was initially for Sierra Leone, but was used generally with several modifications – Second and Third States – through 1880.

The following ten die proofs, exhibited together for the first time, detail the process John Easton repeatedly described.

Most came from engraver Joubert's book of his own die proofs.



Earliest progress die proof of Original Colonial Head – 23 December 1858 ①

A soft steel positive die was struck using the 1855 Great Britain 4d head die. The crown and most hair were cut away. The die was hardened to make a punch from which several dies were struck. In these the areas which had been removed were raised blanks which could be reengraved. This proof is of one of these dies before much reengraving has been done.



Enlarged 2x

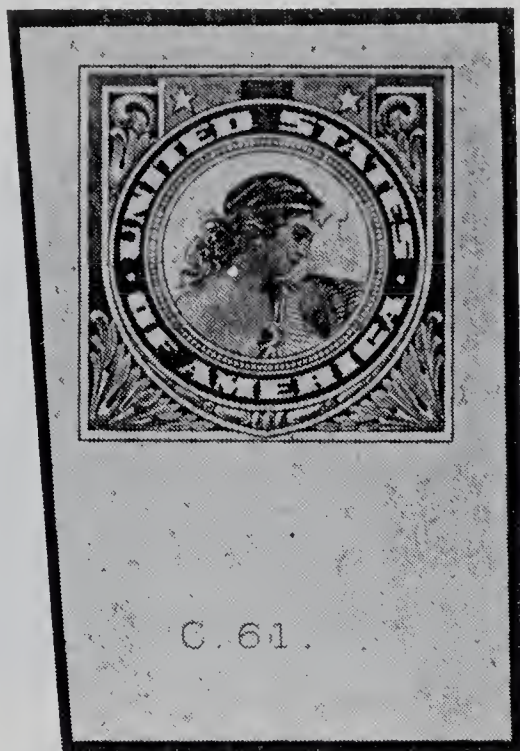


Progress die proof – 29 December 1858 ①

The ear and hair at the back have been engraved.



Enlarged 2x



“Solicitation Sample” Stamp Attributed to John A. Lowell Banknote Engraving Co.

by BARBARA R. MUELLER

S HOWN here is a photocopy of a die proof of a salesman's sample stamp or so-called “solicitation sample” from the Jack Rosenthal collection. Printed in olive green, it is said to have been produced by the John A. Lowell Banknote Engraving Co. circa 1890, although it has all the hallmarks of an American Bank Note-type design with characteristic numbering of the die—C61. The square design with a downcast female head wearing a star on a forehead band (Liberty?) is placed within a circular medallion which in turn is surrounded by the inscription UNITED STATES OF AMERICA in massive white letters. Typical bank note scroll and acanthus leaves fill the corners.

Consultation with knowledgeable collectors, including Dr. Glenn Jackson and Gene Hessler, has turned up little about the Lowell firm. It is well-known for elaborate intaglio engraved trade cards, examples of which are shown here. Dr. Jackson believed that the firm's roots go back to a possible association or an existence contemporaneous with Rawdon, Wright & Hatch. However, it is not listed on the American Bank Note Company's genealogical chart of its ancestor firms.*

A few tidbits of information are found in Clarence Brazer's “A Historical Catalog of U.S. Stamp Essays and Proofs,” *Collectors Club Philatelist*, Vol. XX, No. 1, January 1941, p. 34. In a biography of one Daniel F. Caughlan, an engraver and siderographer (1851–1934), Brazer noted that after study with Lewis Delnoce and employment with the Canadian Bank Note Co. and the Continental Bank Note Co., “in 1887 he (Caughlan) became affiliated with the John A. Lowell Bank Note Co., then located at 147 Franklin St., Boston, Mass. He then specialized in siderography and in his early days with the latter concern did much of the lathe engine work for their stock certificates and bonds. He also did engraving and transferring as well as the secret hardening of all dies, rolls, and plates. While there he originated a formula for ‘annealing.’ Upon the liquidation of the J.A. Lowell Co. in 1915, he again became associated with the American B.N. Co. as a siderographer until his retirement in May 1928. . . .”

Other references to the Lowell firm from Brazer's long-running and misnamed “Historical Catalog” in the *CCP* are found in the April 1940 issue, p. 123, where he states cryptically, “It is reported



**PUTNAM & SON,
CLOTHIERS,
(APPLETON BLOCK.)
CENTRAL ST. COR. WARREN,
LOWELL, MASS.**

Typical elaborate trade cards printed by Lowell of Boston.

SMITH & ANTHONY STOVE CO.
STOVE FOUNDERS

FIRE PLACE LININGS FROM ORIGINAL DESIGNS.

Works at Wakefield.

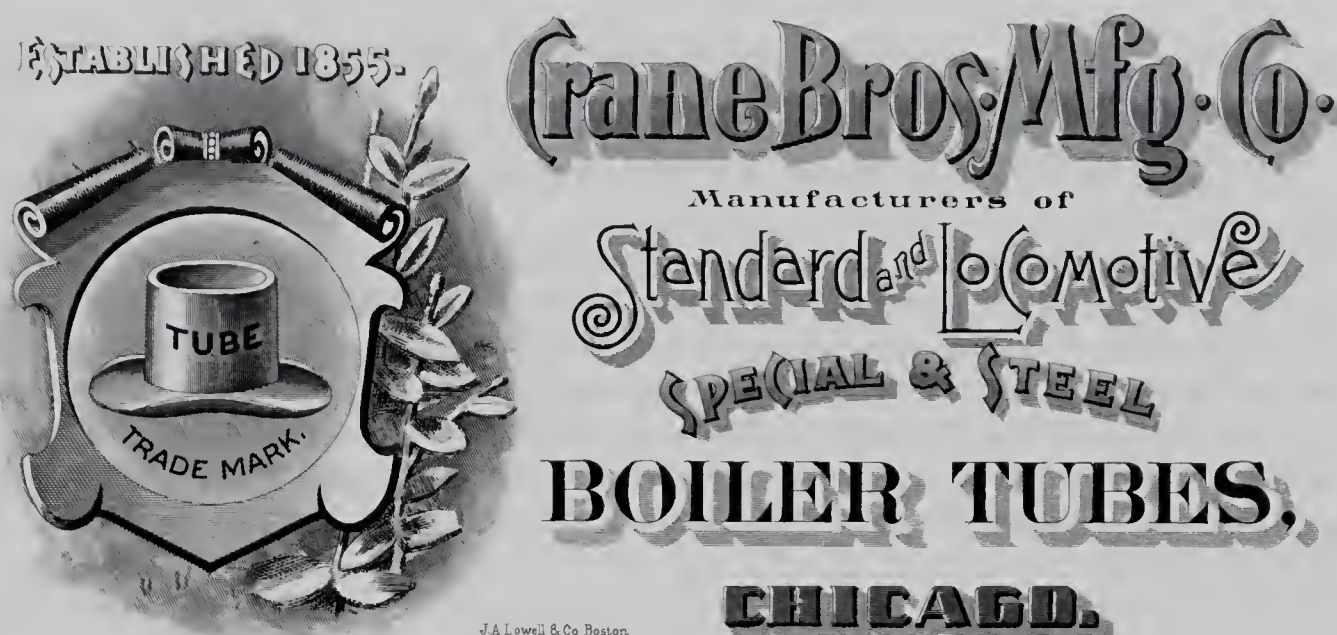
52 & 54 UNION ST. BOSTON.
MANUFACTURERS OF HIGHEST GRADES
COOKING AND HEATING APPARATUS. *

WM. E. SMITH, Prest. E. W. ANTHONY, Treas. J. R. PRESCOTT, Secy.

STOVES HUB RANGES

ART CASTINGS

John A. Lowell & Co.



that the Lowell Engraving Co. of Boston was either purchased or amalgamated with the National Bank Note Co.” Finally, in the January 1946 issue, p. 29, Brazer writes about Joseph A. Rueff, pictorial and letter engraver, 1840?–1910?, designer and superintendent of the engraving department of Lowell and also for American Bank Note, who later went into business for himself.

Definitive conclusions about the longevity and activity of the Lowell firm are impossible to draw from these contradictory sources. Any readers having more information about Lowell and/or the “solicitation sample” are invited to write to the Editor.

**The Story of American Bank Note Company*, p. 39.

“Postage Stamp and Paper Money Printing in Germany”

(Concluded from Page 112)

The present designs are the result of a prize competition for artists. Those for the 5, 20, and 50 mks. notes were made by Professor Sohn, of Dusseldorf, that of the 100 mks. notes by Professor Paul Thumann, and that of the 1,000 mks. notes by a painter named Tumbert. The designs are first made on a small scale, and this is then carried over to a plate. Professors Meyer and Frohberger, of Frankfort-on-the-Main, then give to these plates, with the aid of the flat scraper and the stamp-cutter, the necessary softness and vigour for the face side. The plates for the back are made by artists of the printing office with the aid of the “rose-engine” and the pantograph. Here also the original plate is not used, but galvanic proofs, which are steeled in a solution of yellow prussiate of potash. This fine coating of steel allows 150,000 printings being made, but then it has to be renewed. Paper currency is printed on the so-called Vilcox paper with single grains strewn between. This paper is not manufactured in the Imperial Printing Office, but in the private manufactory of Gebr. Ebart, Spechthausen, near Eberswalde. The laying on of the printing colour is done in the old-fashioned way, but also partly by machines of French origin. The making of the maps of the German General Staff has been done in the State Institute ever since 1863, after designs which have been executed by the officers of the general staff. The drawings are made smaller by their being photographed, and with the employment of pigment gelatine the plates are then made. In a similar way etchings, old drawings, &c., are multiplied. The making of the maps on a larger scale is effected with the help of heliographical printing.—*Printer and Stationer* Nov. 13th.

‘An Engraver’s Pilgrimage’

A Review by Barbara R. Mueller

James Smillie in Quebec, 1821–1830—An Engraver’s Pilgrimage, by Mary M. Allodi & Rosemarie L. Tovell. Published 1989 by the Royal Ontario Museum, 100 Queen’s Park, Toronto, Canada M5S 2C6. No price given. 140 pages, 8½×11, illustrated, softcover.

Through the courtesy of Fred Grill, we are able to review this impressive publication on the very early years of a pioneer North American engraver, progenitor of a prolific extended family of intaglio engravers who practiced their art into the 20th century. James Smillie was born in Edinburgh in 1807 and died in Poughkeepsie, New York in 1885. He took up bank note engraving in 1837, working for such firms as Rawdon, Wright & Hatch; the National Bank Note Co.; and American Bank Note. At intervals between he made various pictorial engravings after the work of such artists as Thomas Cole, Asher B. Durand, and Albert Bierstadt. Along the way he did such U.S. stamps as the 12c, 15c, and 24c 1869’s (vignettes).

Thus, his activities in the decade of the 1820s in Quebec do not include much that is of direct interest to philatelists and syngraphists, but those years laid the foundation for his future work. This impressive book by professional museum curators is done in typical museum-monograph style. It is based on Smillie’s autobiography “A Pilgrimage,” written on 98 pages of unbound foolscap, and a scrapbook that contains some 200 of his prints, drawings, watercolors, and souvenirs. The previously unpublished story of his youth in Scotland and early life in Quebec is prefaced by a general overview of his life, observations of the city of Quebec at the time, and on the extended family; it is followed by a catalogue of 76 works described in detail with appropriate notes and comments. The appendices contain such things as the artist’s indenture of apprenticeship, his records of expenses and revenues for specific works, and letters to his family.

Of special interest is work no. 17, illustrated, and entitled “notes of exchange 1825”. The authors describe them as:

Etching and engraving on onionskin; 28.5×20.5 (sheet). Inscribed in plate under each vignette *Smillie; c.l. Published by W.A. Leggo, Quebec*. Three notes of exchange appear on one sheet, printed from a single plate. Each note has the same vignette view of a steamboat towing two sailing vessels. The composition is similar to the illustration that James Smillie etched for James George (Cat. No. 76). The wording differs slightly for the first, second, and third notes. Smillie dated both Scrapbook impressions of this plate to 1825.

The devoted collector of intaglio engravings will be well served by this book. Of course, in past years THE ESSAY-PROOF JOURNAL has carried many articles about the Smillie family and their works. The primary references are found in the first two volumes, 1945–46. In four installments, Thomas F. Morris, Jr. presented an impressive bibliography, which unfortunately is not well-referenced and footnoted. However, a brief footnote in the first installment referring to statements printed in italics and within quotation marks reads: “From his handwritten Autobiography, written by James Smillie about 1882, at the age of seventy-five, and not known to have previously appeared in print.” Morris thus had access to “A Pilgrimage,” although he did not cite that title.

Indeed, on page 11 of the Canadian museum-monograph appears this statement: “Smillie’s autobiography has been used as the basis for several articles on his later career, but with little reference to his nine years in Canada.” The following footnote 49 reads: “Although this is the first time that “A Pilgrimage” has been published as written, the manuscript has been used as the basis for several biographies on the engraver. The most notable is the four-part article on James Smillie by Thomas F. Morris (1944–1945). This biography is a paraphrase of ‘A Pilgrimage,’ written without the assistance of the accompanying document, the scrapbook ‘In Memoriam.’”

It is unfortunate that the authors did not give credit to *EPJ* in which the cited article appeared! Apart from that omission, their work appears to be impeccable and worth a place in the collector’s library.

Auction Action:**Jackson-Brazer/Joyce-American Bank Note
Archive Sales Highlight 1990 Season**

THE second half of 1990 brought an unusual confluence of essay/proof-related material to the auction market, both philatelic and syngraphic. Reporting on it causes some problem of timing. First came the sale, conducted by NASCA, a division of R.M. Smythe, of the late Dr. Glenn Jackson's paper money essays and proofs at the Memphis International Paper Money Show.

Later, on June 27-29 came the dispersal of that portion of Dr. Clarence Brazer's essay/proof material related to U.S. and Confederate postage stamps owned by the recently-deceased Morton Dean Joyce. Prices realized at this sale conducted by Robert A. Siegel Auction Galleries are at hand. Because of space limitations we cannot list all 2,190 lots. Interested collectors are urged to acquire the catalogue and price list as soon as possible. However, in the next few issues we will report on the more unusual essay pieces, such as those for the 1893 Columbians, which brought extraordinary prices, as contrasted with the more prosaic proofs, which in plate format showed weakness. Overall gross realization for this portion of Brazer/Joyce was \$1,149,930 including buyers' premium.

Then in September Christie's began the dispersal of the much-heralded American Bank Note Co. archives, both stamp and paper money. Because of the unique nature of this material and its potential impact on the market and specialty, a thorough analysis of results will appear in forthcoming JOURNALS

For now, we present a complete record of Dr. Jackson's syngraphic essays and proofs sold on June 16, 1990 at the NASCA public auction. Through the courtesy of the auctioneer, we are able to reprint the complete sale catalogue descriptions, which form a useful reference for future collectors. Long-time readers of the JOURNAL will recognize many of the lots as having been illustrated at one time or another in this magazine, as they formed the basis for many of Dr. Jackson's articles.

**Dr. G.E. Jackson Syngraphic Essay-Proof Collection.
Sold by NASCA, June 16, 1990. Memphis, TN.**

DEMAND NOTES

- 3201 \$10.00. Philadelphia. SN 00000 in red. Separate green and black obverse Proof and green reverse Proof by American Bank Note Co. on India, mounted on card. The obverse is a nice Uncirculated, punch canceled with six small round [holes], corner torn off but mounted in place. The reverse is just as nice except for a small corner torn off, but mounted in place. Both are beautifully bright and vivid, and far superior to the normal well-worn note one finds in the issued series. No. "Series", "For The" engraved. 2 pieces. Ex Stack's May 2, 1968, lot 584; Pine Tree, September 18, 1974, lot 512. [2] (\$2,500-Up) 1450

LEGAL TENDER NOTES

- 3202 \$1.00. A wash drawing on a card, to which various central and border portions have been pasted on. The Surrender of General Burgoyne at Saratoga, New York, 1778. Drawn by John Murdoch. Punch canceled with cone-shaped cancellations at/or above the signatures. A bit aged, but still nice. Hessler LE2 plant note, p. 37. (\$500-Up) 775
- 3203 \$1.00. Fr. 17a. 1862. Full green and black obverse proof on India on card. Series 1, plate 11, position A. Six small cancellation holes at the right where the signatures would be. "AMERICAN BANK NOTE CO. 78 to 86 Trinity Place, N.Y." embossed on the card below the mounted note. Somewhat aged, more so on the card than the note. Hessler 17/2, p. 38. (\$500-Up) 875

LEGAL TENDER OVERSE ESSAYS, LATER USED FOR THE NATIONAL BANK NOTE REVERSES

The following essays, taken from paintings in the rotunda of the U.S. Capitol, were produced by engravers of the National Currency Bureau for use on Legal Tender Notes. Late in 1862 or early in 1863, Spencer M. Clark, Superintendent of the Bureau proposed that the unused designs be used for National Bank Notes.

From March 1863 through September 1863, the American Bank Note Company, the National Bank Note Company, and the Continental Bank Note Company all competed for contracts to engrave the plates and/or print the National Bank Notes. Designs modeled after the original Legal Tender essays of the National Currency Bureau were prepared by engravers of the private companies, with the contracts for different denominations being split among the various companies.

The following essays, due to their full rectangular size and corner denominations, were intended for the Legal Tender Notes. The similar essays for National Bank Note reverses are presented later.

- 3204 \$1.00. Full note-sized proof of *The Landing of Columbus*. According to Hessler, etched by James Duthie, probably engraved by Joseph P. Ourdan of the National Currency Bureau (forerunner of the Bureau of Engraving and Printing). From the mural by John Vanderlyn in the Capitol Rotunda. Black on India on card. The lower right corner is torn, and there is aging and mounting on the back. Full note-sized vignettes are extremely rare. Similar to Hessler LE5, p. 44. Ex Thomas F. Morris; William P. Donlon Sale, September 9, 1977, lot 756. (\$500-Up) 950
- 3205 \$2.00. Unfinished obverse design in black on card, by the National Bank Note Company. From Robert W. Wier's painting *Embarkation of the Pilgrims*, engraved by Joseph P. Ourdan. The face is slightly foxed, and the blank back shows heavy glue and mounting remains. Not in Hessler, but similar to his No. LE6, p. 45, but just slightly less finished. (\$300-Up) 625
- 3206 \$2.00. As above, but slightly more finished, and marked in pen "8th Dry" stage proof, dated "May 19, 1863". Printed on thin bond. Uncirculated but for a few corner folds. Hessler LE6 plate note, top of p. 45. (\$400-Up) 700
- 3207 \$2.00. A still further Proof of Ourdan's engraving of Weir's *Embarkation of the Pilgrims*, with the denomination; and some wording added. The denomination is pencilled in at the upper right, Spinner's signature is pencilled in at the lower left. The wording at the top is engraved, while the shading is pencilled in. The face is nice, with just a bit of light foxing. The back shows heavy glue and mounting remnants. Hessler LE6b plate note, p. 46. Ex William P. Donlon Sale, September 9, 1977, lot 757. (\$400-Up) 525
- 3208 \$2.00. Ourdan's *Embarkation of the Pilgrims*, nearly finished. India on card. Slightly dark, with glue on the back. Hessler 6d, p. 46. (\$300-Up) 575
- 3209 \$2.00. A slightly later stage of Ourdan's *Embarkation of the Pilgrims*. India on card. Uncirculated, die on sunk a large card. Hessler LE6e, p. 47. (\$300-Up) 775
- 3210 \$2.00. A later stage of Ourdan's *Embarkation of the Pilgrims*. On India paper, with glue remnants in the corners of the back. (\$300-Up) 775
- 3211 \$5.00. Obverse proof vignette of the *Discovery of the Mississippi* (by De Soto). A rare full rectangular note size engraving in black on India. "H.A. Gugler" pencilled on the back. A nice Uncirculated but for a broad corner fold. Full size vignettes are extremely rare since such size would be impractical for use on notes, allowing no room for the denomination, obligation, etc. Hessler LE7 plate note, p. 47. A superb piece of the bank note engraver's craft. This full size vignette by Henry Gugler was modeled after W.H. Powell's *Discovery of the Mississippi* in the Capitol Rotunda. When this entire class of essays for the Legal Tender Notes was rejected and the designs were instead used for the backs of the National Bank Notes, Gugler's vignette was discarded, and a very similar engraving by Frederick Girsch of the American Bank Note Company was used for the back of the \$10.00 National Bank Note. (\$450-Up) 875
- 3212 \$10.00. 1901. Essay in black of the majority of the obverse border design, on India on card. Includes G.F.C. Smillie's engravings of Lewis and Clark. Identical to the illustration on Hessler, p.55, except "20629" stamped on the back in blue, vs. "20648" on the Hessler

example. Close to the issued design, except the figures over Lewis and Clark lack the torches that were added to the issued design. Light foxing on the right of the note, slight aging on the corners of the card. Ex NASCA Sale, September 4, 1980, lot 1140; NASCA Sale, October 8, 1984, lot 2015.

(\$800-Up) 500

Bison Reverse Vignette Progresses

- 3213 A series of four reverse progress vignettes of *Black Diamond* as used on the backs of 1901 \$10 Legal Tender notes by Marcus Baldwin and based on a sketch by Charles Knight of that title. An important series as this is one of the most popular large size type notes. The first light progress is undated but numbered in blue 18774 on the verso, the remaining three are dated "May 31, 1901", "June 8, 1901" and "June 11, 1901"; numbered in blue on the verso 20535, 21000, and 21039. Also included is a photograph of the painting reduced to the size of the vignette and a note by Dr. Jackson that Baldwin traced this to celluloid to transfer to a steel die. Also two other related photos. [7]

(\$250-Up) 750

COMPOUND INTEREST TREASURY NOTE PROOF

- 3213A \$10.00. Fragments of a Proof of the \$10.00 Compound Interest Treasury Note. About 2 square inches of the upper right corner and 2" of the right end of the note are present, both pasted on the same card. The right end portion has a short tear. We have never seen any Compound Interest Treasury Note proofs, though Hessler does mention them. Extremely Rare.

(\$300-Up) 325

INTEREST BEARING NOTES

- 3214 \$1,000.00. One year note, act of December 23, 1857. Green and black obverse proof on India on card, by Rawdon, Wright, Hatch & Edson (the text in Hessler omits Edson). The vignettes of *Justice*, *E Pluribus Unum* and *James Buchanan* are believed to be the work of the engraver Charles Burt, one of the finest portrait engravers of the time. Four cancellation holes in the signature areas. Slight rippling at the top, with a vertical fold at the right. Otherwise very nice. This design is not in Friedberg, since that reference starts with the 1861 issues, and no notes are known. Hessler K64, p. 70 (plate C, as shown in Hessler, not B as specified in his text).

(\$750-Up) 2,000

- 3215 \$10.00. One year note, act March 3, 1863. Green and black obverse proof by American Bank Note Co. on India on card. Three cancellation holes at the bottom, plate D. There is a one inch tear at the top and torn at the right and deftly repaired, but otherwise very nice. Hessler 1E14.

(\$750-Up) 1,200

- 3216 \$50.00. One year note, Act of March 3, 1863. Green and black obverse proof by American Bank Note Co. on India. Plate B, with two oblong cancellation holes at the signatures. Printed on "security" paper, with a bronze lace pattern covering the entire note. As Hessler 1E16, p. 72 except two oblong cancellations and no cone-shaped cancellations.

(\$750-Up) 1,250

- 3217 \$100.00. One year note, Act of March 3, 1863. Green and black obverse proof by American Bank Note Co. on India on a card, on a thick backing, probably taken from a large mounted display frame. Red serial number 00000. Four cancellation holes in the signature area. The India paper of the note is lovely, the canvas-like backing has mounting signs. Hessler 1E21, p. 74.

(\$800-Up) 1,600

NOTES OF THE TEMPORARY LOAN OF 1862

The following four lots are not circulating currency, but loan certificates authorized under the Act of February 25, 1862. They were payable upon ten days notice after 30 days. They are listed in Gene Hessler's An Illustrated History of U.S. Loans, 1775-1898. All are extremely rare, and known only in the form of Proofs or remainders.

- 3218 \$1,000.00. 30 Day Note, Act of February 25, 1862. An unsigned remainder (Serial Number 240) in orange, with a green endorsement stamp at the left by NBN. VF, and quite solid. This is

- the finest of the three we know of, only one of which has been offered in the last decade. Hessler plate note, p. 231. (\$600-Up) 1,250
- 3219 \$5,000.00. 30 Day Note, Act of February 25, 1862. A Proof impression, no signatures or serial number, in brown and black by the National Bank Note Company. On India paper on card. About Uncirculated, with three cancellation holes at the serial number and signature spaces. We have seen only one other, the Hessler plate note, p. 232. (\$750-Up) 1,550
- 3220 \$10,000.00. 30 Day Note, Act of February 25, 1862. An unsigned remainder (serial number 1455) in green, with a red endorsement at the left, by the American Bank Note Company. VG, with soiling. A well circulated example, as are the few others we have seen. Hessler (p. 233) illustrates a proof without red endorsement at the left. (\$800-Up) 1,200
- 3221 No denomination. 30 Day Note, Act of February 25, 1862. Unsigned remainder (serial number 524), with a cut-out at the signature, and UNITED STATES cut out of the bottom. By the American Bank Note Company. This note has no engraved denomination, as the denomination was to be inserted by hand. Hessler illustrates an ORIGINAL redeemed note (p. 234). This is a "DUPLICATE" example issued by the Treasury, with an endorsement stamp at the left regarding its status with the Secretary of the Treasury; evidently a replacement for a lost certificate. The vignette at the center is *Pro Patria* (For the Fatherland). With cut-outs at the bottom, as mentioned, and trimmed slightly at the top. Otherwise, Choice. (\$300-Up) 300

JOHN MURDOCH'S UNIQUE ESSAYS FOR THE TWO YEAR INTEREST BEARING NOTES OF MARCH 3, 1863

A unique set of artist's designs for the March 3, 1863 Two Year Interest Bearing Notes, from the \$20.00 through the \$5,000.00 notes. We quote from Hessler's introduction to these interesting notes, p. 77: "A portrait painter of the same name was working in St. Louis in 1854, and in San Francisco in 1856. Soon after the Civil War, Murdoch was working in Baltimore, where he died on November 16, 1923. The Maryland Historical Society owns two of his watercolors." The following designs are thought to be the work of John Murdoch.

They are attributed to John Murdoch because of the \$50.00 essay, on which the names John and Helen Murdoch may be found around the small frame in the center of the note. All are signed in pencil by John Murdoch at the lower left corner.

All are Uncirculated, with slightly rounded corners and slight darkening at the edges.

- 3223 \$20.00. Obverse and reverse artist's design by John Murdoch for the two year note, Act of March 3, 1865. In black (obverse), and red and green (reverse) on thick card. Hessler plate note IE25, p. 77. (\$500-Up) 425
- 3224 \$50.00. Obverse and reverse artist's design by John Murdoch for the two year note, Act of March 3, 1865. In black (obverse), and red and green (reverse) on thick card. The \$50 design is the only one bearing the name of John Murdoch, found in the thin border outlining the central frame. Hessler plate note IE26, p. 78. (\$500-Up) 500
- 3225 \$100.00. Obverse and reverse artist's design by John Murdoch for the two year note, Act of March 3, 1865. In black (obverse), and red and green (reverse) on thick card. Hessler plate note IE27, p. 79. (\$500-Up) 475
- 3226 \$500.00. Obverse and reverse artist's design by John Murdoch for the two year note, Act of March 3, 1865. In black (obverse) and red and green (reverse) on thick card. Hessler plate note IE28, p. 80. (\$500-Up) 700
- 3227 \$1,000.00. Obverse and reverse artist's design by John Murdoch for the two year note, Act of March 3, 1865. In black (obverse), and red and green (reverse) on thick card. Hessler plate note IE29, p. 81. (\$500-Up) 550
- 3228 \$5,000.00. Obverse and reverse artist's design by John Murdoch for the two year note, Act of March 3, 1865. In black (obverse), and red and green (reverse) on thick card. Hessler plate note IE30, pp. 81-82. (\$500-Up) 625

\$1,000.00 PROOF WITH ALL FIVE ORIGINAL COUPONS

- 3229 \$1,000.00. Three year note, Act of July 17, 1861. Obverse proof by American Bank Note Co. in green and black on India paper. Plate A, five POC holes in the signature area. A very pretty EF, with just a bit of light foxing, light folds, smudges. Hessler 210/1396, p. 88. From an uncut sheet of three that passed through the Mayflower Sale of November 15, 1974 (lot 144), the Bowers & Ruddy Sale of September 19, 1975 (lot 1323), our Sale of May 27, 1977 (lot 758), and the Sotheby Sale of October 28, 1985 (lot 72). It was eventually cut apart in 1986, the three separate notes dispersed by us in our 1986 Memphis Sale, lots 1403B through 1403D. This note was lot 1403C, and brought the highest price of the three pieces.
(\$1,500-Up) 1,700

SILVER CERTIFICATES

- 3230 \$1.00. 1886. Proof in green of the reverse on India on card. Uncirculated, with traces of writing on the back. Hessler Fd60, p. 95. (\$600-Up) 650
- 3231 \$2.00. 1886. Proof in green of the reverse on India on card. Uncirculated, with writing on the back. Small pieces out of the lower right, not touching the design. Hessler 242/180, p. 95. (\$500-Up) 450
- 3232 \$5.00. 1886. Proof in black of the central "Silver Dollar" vignette of the reverse of the 1886 \$5.00 Silver Certificate. On India on card. A superb, very deep impression. The Silver Dollar back is one of the most popular Large Size designs and vignettes are extremely rare. This is the only Proof in black that we have ever seen, and is a superb, deeply engraved Proof. (\$300-Up) 525
- 3233 \$10.00. 1891. Proof in green of the right half of the reverse, on India on card. Some modern pencil notations on the blank side. Hessler, p. 96. (\$300-Up)

PROOFS AND ESSAYS OF THE EDUCATIONAL SERIES

The 1896 Silver Certificate Series, known as the "Educational Series," is widely regarded as the most beautiful set of notes ever produced. They were engraved primarily by G.F.C. Smillie and Thomas F. Morris, and issued in denominations of \$1.00, \$2.00 and \$5.00. The proposed \$10.00 denomination was never issued, and is known only as Proofs or souvenir cards. As beautiful as they are, the issue was shortlived due to a prudish moralistic campaign against them (the \$5.00 vignette showed a bit too much of the female figure representing Electricity for some tastes).

- 3234 \$1.00. Proof in black of the obverse on India of the adopted design. A beautiful wide margin Uncirculated note. Hessler, p. 100. (\$1,500-Up) 1,450
- 3235 \$1.00. 1896. Proof in green of the reverse on India. Plate number 4192 shows in the margin above the center of the note. Uncirculated, with minor bits of paper adhering to the back. Hessler, p. 101. (\$1,000-Up) 450
- 3236 \$2.00. Proof of the central vignette *Science Presenting Steam and Electricity to Commerce and Manufacture*, engraved by G.F.C. Smillie and Charles Schlecht. Progress proof in black on India, irregularly cut out and mounted on card. Minor paper wrinkling, otherwise nice. Hessler plate note, central illustration p. 105. (\$750-Up) 400
- 3237 \$2.00. 1896. Progress proof of the obverse in black on India on card. Partially engraved, with pencil blocking for some of the wording. Attractive, though there is a trivial tear in the India paper at the extreme right edge, and glue and mounting signs over much of the back. Hessler plate note, bottom of p. 106. (\$1,000-Up) 675
- 3238 \$2.00. 1896. Full wide margin Proof of the finished obverse in black on India paper. There is some foxing, a couple of minor splits, and a small piece missing, all in the wide margin, clear of the engraving. (\$2,000-Up) 2,000
- 3239 \$2.00. 1896. Proof of the reverse in black on India on card. Uncirculated, with trivial paper wrinkling. Reverse proofs in black, as opposed to the issued color, are in all cases extremely rare, most of them unique. The November 1974 Donlon sale had a Proof of this reverse in green (lot 931), but this Proof in black is hitherto unpublished. (\$1,750-Up) 825

The following four Proofs of various stages of preparation of the \$5.00 Educational note were all part of lot 928 of William P. Donlon's November 15, 1974 Sale. All are from the Thomas F. Morris estate. The original design by Walter Shirlaw was modified by Thomas F. Morris, Sr. and George F.C. Smillie.

- 3240 \$5.00. Proof of the obverse vignette *Electricity Presenting Light to the World*, in black on India on card. The lower right has the pencil inscription "November 1895/G.F.C. Smillie—1st Proof". About Uncirculated, with minor wrinkling and folds not touching the design. Hessler plate note, bottom p. 112. (\$500-Up) 1,000
- 3241 \$5.00. 1896. Proof of the obverse vignette *Electricity Presenting Light to the World*. As above, but more finished. About Uncirculated, slightly toned. Hessler plate note, top p.113, where he notes "A probable second proof on India paper on card showing more detail." (\$500-Up) 825
- 3242 \$5.00. "1891". Incomplete proof of the obverse in black on India. Back-dated "Series of 1891" on the scroll at the right, for no apparent reason. We quote from Hessler, p. 114: "This incomplete proof is a descendent of all the foregoing, however notice the date 1891 in the border of ribbons. The two ends with counters and ribbons could have already been in existence, perhaps for the 1891 treasury notes which retained the design of the 1890 issue. Designer Thomas F. Morris came to the Bureau in 1893 as mentioned earlier, therefore the 1891 date remains a mystery. Perhaps the date was chosen arbitrarily for the preliminary design." Proofs of all issued denominations exist dated 1895, as the work was actually begun in 1894, but the reason for this proof dated 1891 remains unknown. Very attractive, but with a fold in the right margin, a bit of foxing, and mounting on the back. This is evidently not the Hessler plate note, as this extraordinary piece has the Bureau of Engraving and Printing credit line vertically at the extreme right edge of the design. (\$1,500-Up) 1,250
- 3244 \$5.00. 1896. Proof in green of the reverse on India on card. Hessler plate note, bottom of p. 118, except in green, not black. Pencil notation across the bottom "Keep, Proof after hardening". Uncirculated, with glue across the top of the back. (\$1,000-Up) 600
- 3245 \$5.00. 1896. Cardboard Proof of an entire four-note sheet. Dated August 23, 1899 by hand at the bottom, along with various other approval initials. Plate number 9141 shows at the bottom. The second note (position B) is Uncirculated, all others have a horizontal fold through them, and there is slight foxing. The reverse shows mounting signs in all four corners. Proof impressions of Large Size Notes are extremely rare in any form, and the vast majority of the few known are individual notes either on India paper or India paper mounted on card. Proofs printed directly on cardboard and full Proof sheets are both virtually unheard of—with one exception. The Bureau of Engraving and Printing kept cardboard Proofs of every plate engraved, each initialed when approved. This sheet matches those Treasury Proof Sheets (now in the Smithsonian), with one important difference. All Treasury/Smithsonian sheets were stamped, starting in the 1890's, to prevent possible theft and sale outside Government hands; this sheet has no such stamps, indicating that it left the Treasury by other means, most likely having been kept by engraver Thomas Morris, who kept many samples of the work he did for the Bureau. While such practices might today result in criminal charges, the Treasury at the time concerned itself solely with the removal of negotiable securities.
- We know of no other Proof sheets of the Educational Series, and less than a dozen in the entire Large Size field. (\$5,000-Up) 8,500
- 3246 \$10.00. 1897. Proof of the obverse in black on India on card for the proposed, but never issued, \$10.00 denomination. From a design painted by Walter Shirlaw; the border by Thomas F. Morris, the main designs engraved by Charles Schlecht and George U. Rose, Jr. The central design is an allegorical vignette of *Agriculture and Forestry*. Trivial light foxing, otherwise a nice Uncirculated note. Without the Bureau of Engraving and Printing credit line, as noted by Hessler. Though the \$10.00 denomination was never issued, the design is well known to collectors due to its use on the souvenir card sold at the 1974 A.N.A. Convention. Actual proof impressions are extremely rare. Ex Donlon Sale, November 15, 1974, lot 933. (\$3,500-Up) 3400
- 3247 Progress of the center vignette on India, loose on a card. Moderate detail, legs and feet missing. Not in Hessler. (\$400-Up) 675

- 3248 \$1.00. 1899. Proof of the obverse in black on India on card. "553422" in blue on back. Engraved signatures of Lyons and Roberts, with the plate position letters "A" pencilled in. Choice Uncirculated. See Hessler, p. 122. (\$1,000-Up) 425
- 3249 \$2.00. 1899. Proof of the obverse in black on India. Signatures of Lyons and Roberts. Some foxing, mostly along the extreme right edge, and a small split at the top right. Otherwise, nice AU. Not in Hessler. (\$1,000-Up) 700

Rare Die Proof Vignette

- 3250 Die Proof Vignette of *Running Antelope* as at the center of 1899 \$5 Silver Certificates. India on card. Virtually Pristine. "G.F.c.s." in pencil at the lower right. One of G.F.C. Smillie's most famous works. We cannot recall seeing an example of this die proof. (\$250-Up) 420
- 3251 \$2.00/5.00. Combination artist's design/paste-up of a reverse design in black and green, believed to have been made by the Excelsior Bank Note Company. Denomination counters for both "2" and "5" indicating no decision had been made at this early stage. Uncirculated. Hessler plate note SE31, p. 123. (\$500-Up) 425

NATIONAL BANK NOTES

- 3252 \$1.00. First Charter. Obverse Proof by American Bank Note Co. in black on India on card. Treasury signatures Colby and Spinner. Dated Jan. 2, 1865, no bank name or charter. Hessler plate note, bottom p. 139. A name and "5/3/63" on blank side. Aged. (\$500-Up) 475
- 3254 \$5.00. First Charter. Obverse Proof by Continental Bank Note Co. in black on India on card. Allison and Spinner signatures. From the First National Bank of Utah, Salt Lake City, Utah Territory, dated November 15, 1869. Cut cancelled in both bank signature areas. Some pencil notations regarding the bank on the blank side. Uncirculated, but with razor slit cancellations at the signatures, and light foxing. Hessler plate note 394/274, middle p. 141. (\$1,500-Up) 2,000
- 3255 \$5.00. First Charter. Obverse Proof by Continental Bank Note Co. in black on India on card. Chittenden and Spinner signatures. "National Exchange Bank of New York," a bank that did not exist. From our December 6, 1978 Sale: "It is possible that such a bank was in the process of being chartered but was not organized. Alternatively, it may be that the Continental Bank Note Company made such a note from a plate used for one of the two similarly named banks (Troy, Ch.621 and Lockport, Ch.1039) as a specimen." Dated April 15, 1864, plate position C, with six small cancellation holes. Uncirculated, with light foxing. Some mounting on the back. Hessler 394/274, p. 141. (\$750-Up) 975
- 3256 \$5.00. First Charter. Reverse Proof by Continental Bank Note Co. in green on India on card. The borders and left and right seals and end panels, no central vignette or lettering. Seal of Massachusetts at the left. A nice clean, bright Uncirculated piece. Hessler plate note Fd101, p. 141. (\$500-Up) 325
- 3257 \$10.00. First Charter. Obverse Proof by American Bank Note Company in black on India on card. On the Second National Bank of Peoria, Ill., dated February 2, 1864. Numerous cut-out cancellations (Spinner), but substantially all there. Otherwise Uncirculated. Hessler, p. 150. (\$500-Up) 600
- 3258 \$10.00. First Charter. Obverse Proof by American Bank Note Company in black on India on card. Chittenden and Spinner. No bank name or date, but the city is Pittsburgh, PA. Quite foxed, with pieces out of the edge, not touching the design. Cancelled with three cone-shaped cancellations and stamped SPECIMEN in purple. See Hessler p. 150. (\$500-Up) 110
- 3259 \$10.00. First Charter. Reverse Progressive Proof of an essay in black on India on card of the border design, with blank spaces for the central vignette and the seal at the ends. Uncirculated. Hessler plate note, bottom of p. 151. (\$600-Up) 210
- 3260 \$10.00. First Charter. Full reverse Proof by the American Bank Note Company in green and black on India on card. The seal of Missouri is at the left. Uncirculated but for a long tear in

the India paper, neatly hidden by the mounting. Hessler Fd102, p. 152. Ex Donlon Sale, November 15, 1974, lot 935. (\$750-Up) 525

- 3261 \$500.00. First Charter. Full reverse Proof in green and black on India on card by National Bank Note Company. Hessler, p. 154, illustrates a Proof with the seal of Massachusetts at the left and notes the existence of one with the seal of New York at the left—the one offered here. “85513” on the blank side in deep blue. This proof is of far greater interest than many others in this fabulous offering since the design is virtually unobtainable as an issued note. Only three issued \$500.00 National Bank Notes are known, including one in the Smithsonian. Ex Donlon Sale, November 15, 1974, lot 936. (\$2,500-Up) 1,750

(To be concluded)

Literature in Review

Linn's U.S. Stamp Yearbook 1989, by George Amick. 352 pp., illus. Published by *Linn's Stamp News*, Box 29, Sidney, OH 45365. Softcover version, \$18.00; hardcover, \$30.00. Both postpaid from the publisher.

This reviewer is having difficulty finding new accolades to bestow on the continuing and ever-improving series of “Linn's Yearbooks”—better than any catalogue for the serious collector of contemporary U.S. issues in all their complexity. Building on the success of its six predecessors, and written by the author of the 1988 book, it meets and fulfills all expectations. My review of the 1988 issue included the phrase “essay enthusiast's ecstasy” to describe the special function of the book covering U.S. essays or rejected designs. Well, 1989 is that in spades; it pictures more of these “preliminary stamp designs,” as *Linn's* calls them, than any previous Yearbook, showing the maneuvering and sometimes the politics that influence their evolution.

Our member Jack Rosenthal, chairman of the Citizens Stamp Advisory Committee, figures again in the story, especially that of the World Stamp Expo '89 souvenir sheet picturing the Atlanta trial color proofs. The chapter on this issue is of special value to essay/proof enthusiasts.

Since we cannot collect the actual essay/proof material for modern U.S. stamps, possession of this Yearbook series is the next best alternative. Readable and packed with data not available elsewhere which should be recorded for future collectors, the series is absolutely indispensable as a reference work. It also pictures the hobby as an exciting activity to those considering getting into it.

BRM

Linn's Plate Number Coil Handbook, by Ken Lawrence. 368 pp., illus. Published by *Linn's Stamp News*, Box 29, Sidney, OH 45365. Softcover version, \$14.95; hardcover, \$30.00. Both postpaid from the publisher.

Although essay/proof collectors may not have much direct interest in the “hot” current U.S. collectible—plate number coils—this extraordinarily well-written handbook should not go unnoticed. Written by the well-known *Linn's* columnist and editor of *The Philatelic Communicator*, it exemplifies the adjective “comprehensive.” The words “essay” and “proof” are not categories in the expansive index, but there are ample references to the complicated production methods used for the stamps. Since these coil stamps that contain the plate number within the design rather than in the usual selvage position date to 1981, before the “Linn's Yearbooks” appeared, the Lawrence volume may also be considered a supplement to that series. Certainly the folks at Sidney, Ohio deliver your money's worth!

BRM

Auction Accents

U.S., with Emphasis on 20th Century Essays and Proofs
Suburban Stamp, Inc. Springfield, MA. Sale of April 21, 1990

1	—	Rawdon, Wright, Hatch & Edson, Printers of the First U.S. Stamps, a Letter-head with Letter Dated Nov 23, 1854 to Daniel B. St. John Esq., Letter states that R.W.H. & E. have sent by express two books of specimens to Mr. St. John, one of proofs, the other vignettes as token of friendship. . . Very Nice Collateral Piece	\$100-150	260
2	—	National Bank Note Company, (3) Different Items, a Small Ornate Engraving Mounted on Card, approx. 2×4 in., a Photograph approx. 8×8 in., of the N.B.N.C. Art Department, and a Very Ornate Engraved Show Card (Latter with Mounting Stains), an Interesting and Historical Lot.	\$100-200	460
3	—	Engraving by Franklin Bank Note Co., N.Y., of "State House Nashville, Tenn" (4×6 in., same Design as used on #941 Tenn. Statehood Stamp, Light Paper Clip Embossing at Upper Left, Well Clear of Design	\$40-50	40
4	e	"Fee Three Cents U.S.M." Essay, Black, Die Sunk on 3½×5 in. Card, Trivial India Flaws and Light Stains at Left, Interesting Essay.	\$100-200	68
91	p	#308P1, Large Die Proof, Die Sunk on 2¾×3¼ in. Card, Fresh, Very Fine	\$750	500
92	p	#328P2, Small Die Proof, Fresh, Extremely Fine, Very RARE	\$900	320
93	p	#329P2, Small Die Proof, Fresh, Thinned, Extremely Fine Appearance, Very RARE	\$900	300
94	e	#385aE-Ac, Hamilton, Vertical Coil Pair, Perf 10, Deep Red, Original Gum, Top Stamp Hinge Remnant, Bottom Never Hinged, Fresh, Brazer states "RARE".	\$500-750	460

95	e	#537c-E, 3c Victory (Morse) DIE ESSAY IN BLACK, Die Sunk on 5½×6¾ in. Card, Fresh, Very Fine, Brazer states "UNIQUE".	\$1,000-1,500	1,050
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96	p	#548P1, Large Die Proof, Die Sunk on 8×6 in. Card, Fresh, Very Fine. . .	\$1,250	525
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97	e	#548E-B, Pilgrim Issue, BLACK, FRAME DIE ESSAY, Die Sunk on 7¾×6 in. Card, Tiny Trivial Toning Specks, Fresh, Very Fine, RARE as Brazer states "UNIQUE".	\$1,000-1,500	1,400
98	e	#549E, 2c Pilgrim, BLACK, DIE ESSAY with UNFINISHED VIGNETTE, Die Sunk on 8×6 in. Card, Fresh, Very Fine, UNLISTED in Brazer, probably UNIQUE	\$1,000-1,500	1,250

99	p	#614-616P1a, Complete Set, Large Die Proofs, Die Sunk on 8×6 in. Cards, each Signed "Harry S. New", Fresh, Very Fine, an Exceptional Set of Proofs	\$1,800	1,800
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100	e	#615E, 2c WALLOON, BLACK, DIE ESSAY with UNFINISHED VIGNETTE, On India 3¼×2¾ in., Creases not Affecting Design, otherwise Very Fine, Fresh, UNLISTED in Brazer, probably UNIQUE	\$1,000-1,500	825
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- 101 p #617-619P1, Complete Set, Large Die Proofs, Die Sunk on 8×6 in. Cards, each Signed "Harry S. New", Fresh, Very Fine, Choice Set \$1,950 1,550

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|-----|---|---|---------------|-------|
| 102 | p | #618TCP1, BLACK, TRIAL COLOR Die Proof, Die Sunk on 8×6 in. Card, Fresh, Very Fine, UNLISTED | \$1,000-1,500 | 1,500 |
| 103 | e | #618E, 2c LEXINGTON, CARMINE, FRAME DIE ESSAY, Die Sunk on 8×4½ in. Card, Fresh, Very Fine, UNLISTED in Brazer, probably UNIQUE | \$1,000-1,500 | 1550 |

- 104 p #628P1a, Large Die Proof, Die Sunk on 6×8 in. Card, Signed "Harry S. New", Fresh, Very Fine \$650 575
- 105 p #643P1a, Large Die Proof, Die Sunk on 5¾×8 in. Card, Signed "Harry S. New", Fresh, Very Fine \$650 525
- 106 p #644P1a, Large Die Proof, Die Sunk on 8×6 in. Card, Signed "Harry S. New", Fresh, Very Fine \$650 525
- 107 p #645P1a, Large Die Proof, Die Sunk on 6×7¾ in. Card, Signed "Harry S. New", Fresh, Very Fine \$650 470
- 108 p #651P1, Large Die Proof, Die Sunk on 6×8 in. Card, signed "Harry S. New", Fresh, Very Fine \$700 725
- 109 p #654P1, Large Die Proof, Die Sunk on 4¾×6 in. Card, Very Trivial Tiny Toning Specks, otherwise Fresh, Very Fine \$800 450
- 110 p #684P1, Large Die Proof, Die Sunk on 4⅛×4¾ in. Card, Horizontal Creasing at Top and Bottom of Card Just Beyond Sinkage, some Scuffing at Left which Barely Affects Frame Line of Design in One Spot, otherwise Very Fine \$650 170
- 111 p #690P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Back-stamped from the "Roosevelt" Collection \$750 460
- 112 p #725P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Back-stamped from the "Roosevelt" Collection \$700 525
- 113 p #726P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Back-stamped from the "Roosevelt" Collection \$700 460
- 114 p #729P1, Large Die Proof, Die Sunk on 7¾×6 in. Card, Fresh, Very Fine . . \$700 460
- 115 e #566/570, 1922 Issue, BLUE, DIE ESSAY of VIGNETTE (Frame Scraped Off) with "Yosemite" in Tablet at Bottom, Die Sunk on 6×8 in. Card, Blue #1183057 on Reverse, Trivial Toning on Edge of Card Well Clear of Design, otherwise Fresh, Very Fine, Undoubtedly RARE, Unlisted as Die Proof (see Johl Vol. III) \$500-750 675
- 116 e #566/570, 1922 Issue, DIE ESSAY in BLUE (Vernal Falls at Yosemite), Die Sunk on 6×9 in. Card, Blue #1183723 on Reverse, Corner Creases Well Clear of Die Sinkage, Fresh, Undoubtedly RARE. This is a larger and More Detailed Version of the Falls as in the previous Lot. Also included is a Black and White Photograph from which this Engraving was made \$350-500 410
- 117 p #799P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Unlisted \$500-750 750

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|-----|---|---|---------------|-------|
| 118 | p | #809P1, Large Die Proof, Die Sunk on 6×8 in. Card with Crescent Punch, Fresh, Very Fine, Unlisted | \$750-1,000 | 900 |
| 119 | p | #829TCP1, GREEN, Large Die TRIAL COLOR PROOF, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Unlisted, RARE and possibly UNIQUE | \$1,500-2,000 | 1,800 |
| 120 | p | #831P1, Large Die Proof, Die Sunk on 6×8 in. Card, signed "Harry R. Rollins", Fresh, Small Piece of India Missing in Upper Right Corner Well Clear of Design, otherwise Very Fine, Unlisted | \$750-1,000 | 800 |

121	p	#853P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Unlisted	\$500-750	925
122	p	#872P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Unlisted	\$750-1,000	525
123	p	#876P1, Large Die Proof, Die Sunk on 6×8 in. Card, signed "Harry R. Rollins", Fresh, Very Fine, Unlisted	\$750-1,000	525
124	p	#887P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Unlisted	\$750-1,000	525
125	p	#888P1, Large Die Proof, Die Sunk on 5½×8 in. Card, signed "Harry R. Rollins", Fresh, Very Fine, Unlisted	\$750-1,000	525
126	p	#896P1, Large Die Proof, Die Sunk on 8×6 in. Card with Crescent Punch, Fresh, Very Fine, Unlisted	\$500-750	430
127	p	#900P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Unlisted	\$500-750	430
128	p	#901P1, Large Die Proof, Die Sunk on 6×8 in. Card, Fresh, Very Fine, Unlisted in Scott	\$500-750	430

U.S. Postal Stationery Essays, Proofs and Specimens

R.A. Siegel Auction Galleries. WORLD STAMP EXPO '89 sale, Dec. 2, 1989

5001	E	90c Brown on White, Postal Stationery Essay Entire (Thorp Essay #61e). Issued Design of 90c Bank Note Postage Stamp (155E var), Fresh, 150×84mm, spot of extraneous printing ink on face of entire, Very Fine. . .	\$250-350	200
5002	E	3c General Winfield Scott, Frame Design in Pencil with Scott Vignette in Dark Brown Affixed, Model on India (Thorp Essay #64 var). 45×65mm, Card Mounted (small fault far from design), Very Fine, Unique, Unlisted in Thorp, Vignette listed in Brazer as 153E-Ca (Rare)	\$350-500	425
5003	E	3c Washington, Frame Designed in Pencil with Washington Vignette Affixed, Model on Bond (Thorp Essay #64 var). 30×33mm, Very Fine, Unique, Unlisted in Thorp	\$250-350	190
5004	E	3c Washington, Postal Stationery Die Essay on India with Pencil Additions to Frame (Thorp Essay #64 var). 41×64mm, Fresh, Card Mounted, Very Fine, Unique, Unlisted in Thorp	\$250-350	190
5005	E	3c Washington, Postal Stationery Die Essay on Bond (Thorp Essay #64xx var). Two, Diff. Colors, 48×54mm or larger, one gummed (small thins), o/w, Very Fine	\$250-350	200
5006	E	3c Washington Postal Stationery Essay Entire (Thorp Essay #64). Five Diff. Entire, Diff. Colors, Sizes, Paper Colors, etc., Exceptionally Fresh, Extremely Fine	\$300-400	290
5007	E	(2c) Red Brown on Buff "Letter Sheet Envelope" Essay Forerunner to Grant Letter Sheet, "U.S. Patent, July 1st, 1879—Manufactured by American Bank Note Company, New York" Impt. (U293E). Fresh, same basic size & format as issued Letter Sheet, box at T.R. "Place Two Cent Stamp Here", couple small tears, o/w Very Fine	\$200-250	W/D

5008	S	1c-5c 1887 Issue Entire, "Universal Postal Congress" Ovpt. (Betw. U294SP-U331SP, UX12SQ, UX13SQ, UY1SQ, UY2SQ). Cpl. Presentation Set of 59 Diff. Entire (Diff. Entire Sizes, etc.), Two Post Cards & Two Paid Reply Cards in Original Delegate Presentation Box (Black with Gilt Lettering), Contains Two Cpl. "Sets" of Entire, Very Fine & Choice, Rare Presentation Set	\$7,500+	4,500
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- 5009 P 30c Yellow Brown on Amber Manila, Die Proof (U341aP1). Thorp #106p, Fresh, 95×128mm, Extremely Fine \$100-150 42.50

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|------|---|--|-------|----------|-----|
| 5010 | P | 2c 1907 Issue, Trial Color Proofs (U406TC). Collection of 40 Items, hinged on 7¼ × 5½ " cards (Eight Diff. Color &/or Paper Combinations, Five per card), evidently Diff. Die Types per pencil notations, many same as or similar to Thorp Nos. 162a-162j; but incl. Several Unlisted such as 2c Dark Blue on Oriental Buff, 2c Green on Amber, etc., Very Fine Specialist Lot | Thorp | \$2,000+ | 525 |
|------|---|--|-------|----------|-----|

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|------|---|---|-------|-----------|-------|
| 5011 | P | 5c Blue on White Bond, Die 1, Die Proof (UC1P1). Thorp #501c, Issued Design in Blue centered on top half of 8½ × 11" Sheet of White Bond with "Empire-U.S.A.-Bond" in Fancy Monogram Watermark, Very Fine & Scarce, Listed in Thorp. | Thorp | \$250 | 115 |
| 5012 | E | 1c + 1c Liberty Head Patent Reply Postal Card Essays, Seven Items, Two Diff. Types, All Diff. Color Combinations, Card Color Stock, etc., also incl. Proof of "United States/Return/Postal Card" Printing Betw. Stamps, three cards small faults, o/w Very Fine | | \$350-500 | 375 |
| 5013 | P | 2c 1893 Paid-Reply Postal Card, Blue Plate Proof of Message Card on Proof Paper (UY2mP). Vert. Pair, Fresh, one with light crease, o/w Very Fine, Scarce | | \$100-150 | } 675 |
| 5014 | P | 2c 1893 Paid-Reply Postal Card, Blue Plate Proof of Reply Card on Proof Paper (UY2rP). Vert. Pair, Fresh, each with faint crease, o/w Very Fine, Scarce | | \$100-150 | |
| 5015 | E | Postal Stationery Essay & Trial Color Proofs, One Essay Thorp #119g (2c Green on Amber), Balance Trial Color Proofs: Thorp #17i, #17h var. (Brown Red on Manila) & #75 Black on Amber (Unlisted Color), couple minor thins, o/w Fine-Very Fine | | \$250-350 | 325 |

Terminology for Contemporary U.S. "Essays"

Because of rapid technological advances in printing and computer-aided design, the old traditional terminology for essays is proving to be inadequate. An authoritative suggestion for fine-tuning the definitions is found in a book review in the July 1990 issue of *The United States Specialist*. Linn's *U.S. Stamp Yearbook 1989* is reviewed there by Belmont Faries, recently-retired chairman of the Citizens Stamp Advisory Committee. He comments as follows:

The experts quarrel about how to define an essay, but basically it is any art related to but not exactly like the approved stamp design. Most art involved in the design process can be described in more precise terms used by the people responsible for stamp design and production.

The Postal Service contracts with artists for three "concept visualizations," less formally "concept sketches," for which there is an initial payment. These vary from the roughest of pencil drawings to the most finished of paintings. If one of these is selected, perhaps with suggestions for revision, it is returned to the artist for "finished art," for which there is an additional larger payment.

Once the design is in the hands of the printer there are "models," usually one in five times stamp size and one reduced to stamp size. These can be further revised by computer technology.

The final step is the "approved model" signed by the Postmaster General, which the printer is expected to follow as closely as possible.

Photographs of the approved model are used with new issue announcements and stamp and "stamp product" promotions.

The point of all this is not that "essay" is incorrect, but that the use of more precise names for the various forms of stamp art used by the people involved in the selection and development of stamp designs and their production as stamps would be more informative for many interested readers than the rather vague term "essay."



Carl Wehde, Another Private Engraver of Stamp-Like Designs

by HERMAN HERST, JR.

Photographs by George W. Brett

TWO and two makes four. That equation does not bring a particular feeling of pleasure, but matching two items that are philatelic certainly do. On December 15, 1936, the late Max Johl was searching for information about some philatelic greetings that an engraver in Springfield, Mass. had made. The engraver, Carl Wehde, who was then located at 542 White St. in Springfield, had sent Johl some engraved items in stamp form that bore the name of Herbert Atherton.

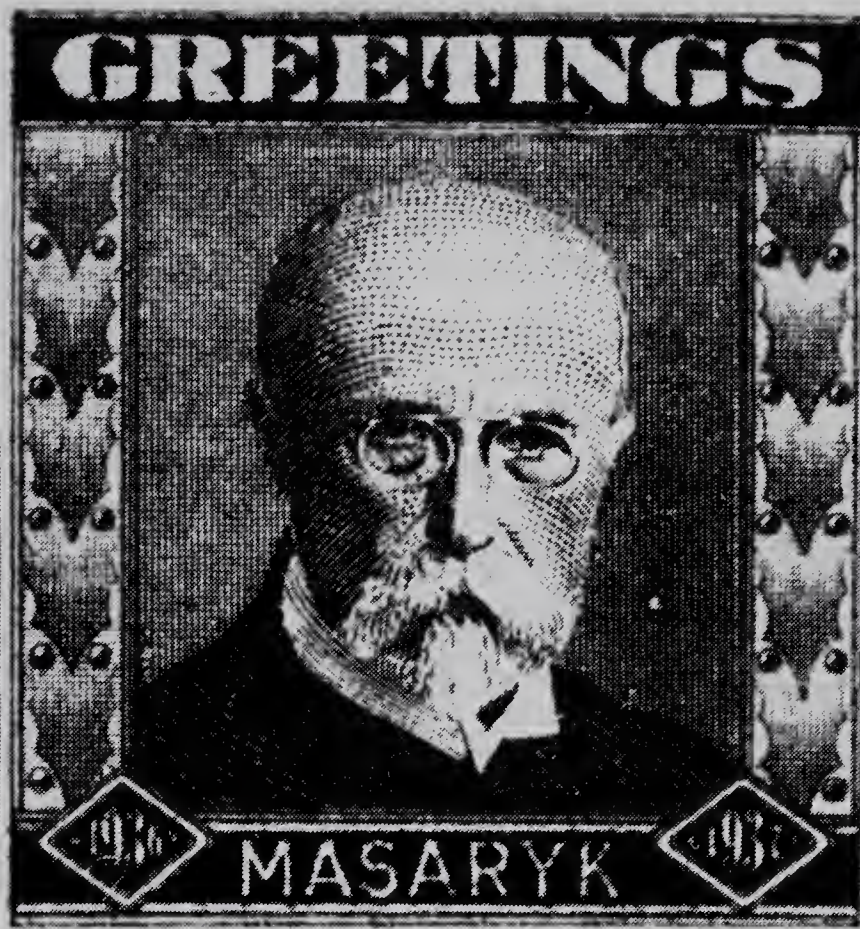
One has to be a really old-time philatelist to remember Herbert Atherton. Herb was one of the nation's leading stamp dealers, and though located in a city with a relatively small population, he was instrumental in helping to build some of the country's greatest collections.

The Johl letter was addressed to the engraver, thanking him for letting him see something Johl called a "beautiful piece of work." Johl also added to the letter, "Tell Herb Atherton that I would like a Christmas card like that from him."

The name Wehde struck a bell in my mind. It rang home when I found in a collection some beautiful engraved proofs of "stamps" picturing a sailing ship under full sail. There were four with identical design but in black, orange, and green, with two of the latter. At the top is the word "GREETINGS"; "HERB ATHERTON" is at the bottom, with "1935" and "1936" in alternate corners at the bottom, beside his name. Engraved in black line into the bottom frame line, so tiny that engraving it must have been a task, is "The Wehde Studio, 542 White St., Springfield, Mass." in all capital letters.

This had to be what Johl was seeking. It was a coincidence that after 30 or 40 years the engravings should finally become the objects that Johl was asking Atherton for.

The son of Mr. Wehde, a non-collector who sought an appraisal of his father's stamp collection, told me that his father, Carl Wehde, had at one time been an engraver for the Bureau of Engraving and Printing, and that he had been the engraver at the Bureau for the bust of either Lincoln or Washington on our currency. I mention this simply because it was told to me, but I cannot vouch for the statement.*



There were two other engraved "stamps" with the Atherton Christmas greetings. They pictured President Masaryk of Czechoslovakia with his name and the dates 1936 and 1937 at the bottom and again the word "GREETINGS" at the top. The purpose of the Czech proofs is not known. They were done in identical shades of green and are similar to Scott types A27 and A37.

The orange proof of the ship bears a pencil notation under the stamp reading "Power Press Proof," while one of the green ships bears an ink-written note, "Copper Plate Engraving—Wehde Studios 542 White St., Spfd. Mass."

The writer is an Honorary Life Member of the Springfield, Mass. Stamp Club, and it is a particular pleasure to be able to bring to philatelists these engravings from Springfield's great philatelist, Herbert Atherton.

* *Editor's Note:* Consultation with authorities in the field of bank note engraving, including Gene Hessler, has failed to confirm Wehde's BEP connection or his alleged engraving of currency portraits.

Additional Notes on the Wehde Engravings

by George W. Brett

Two line-engraved intaglio prints in green submitted by Herman Herst, Jr. are of a similar nature to some of those of Harry L. Peckmore presented in prior issues of the JOURNAL. That is, they essentially are samples or advertisements of the work that the particular engraver could do.

The illustrations herewith tell their own story but we have to guess that the "Greetings" designation, along with the combination of two year dates, signifies the winter or holiday season for the period given. The holly leaves and berries confirm this. The Masaryk design is 23 mm by 24½ mm and the ship design 57 mm by 37 mm.

We consider the ship engraving as first rate and the Masaryk portrait as pretty good but not great. That particular print, however, is somewhat marred by being a bit heavily inked so that the year dates of 1936 and 1937 at the bottom are not clear. Thomas G. Masaryk, of course, was the well-known Czech statesman who lived from 1850 to 1937 and was the first president of the Czechoslovakia Republic. With glasses he presented a difficult subject.

We are not aware of any other work of this engraver.

*In Memoriam****Lynne Warm-Griffiths 1923-1990***
EPS 1212

One of the most colorful personalities on the late 20th century philatelic scene, Lynne Warm-Griffiths, passed away on August 21, 1990 after a frustrating struggle to overcome the effects of a tragic automobile accident suffered just before the opening of Stamp World London 90, for which she was a U.S. Commissioner. She was also a director of The Essay-Proof Society.

Lynne will be remembered for her outgoing, ebullient manner and her enthusiasm for competitive philately. Her painstakingly-built collection of U.S. First Bureau Series, which brought her the Champion of Champions Award of the American Philatelic Society in 1979 as well as numerous international gold medals, included all of the fine essay/proof material available. In recent years she had begun climbing the exhibition ladder again with her collection of U.S. newspaper stamps and their use, which also embraced essays and proofs. These included the strange proofs of the first issue initially recorded in this JOURNAL, issues 163, 164 and 167 in 1984-85. A fellow of the Royal Philatelic Society, London, she delighted in the opportunity to display and speak about her collection there.

During the early '70s she also worked for Scott Publications and was one of the writers for the first edition of the Postal Service's "Stamps and Stories" books which have become *The Postal Service Guide to U.S. Stamps*. She also wrote a series of articles for *EPJ* on "Researching the BEP Proving Room Record Books—Proof Control Numbers and What They Tell Us" (Nos. 146-149, 1980-81), based on personal research.

Lynne is survived by her husband, the noted British philatelist John O. Griffiths, and one daughter, as well as a host of saddened philatelic friends. Those of us who made the trek from Alexandra Palace or Russell Square to Westminster Hospital to visit her during Stamp World London 90 will remember her cheerful demeanor under very trying conditions. Philately can ill afford a loss like this.

BRM

Secretary's Report

by Barbara R. Mueller, Promotional Secretary
225 S. Fischer Ave., Jefferson, WI 53549

Members Admitted

- 1760 Russo, John, 30 Kirschner Ave., Lincoln Park, NJ 07035
- 1761 Tomasko, Mark D., 320 E. 58th St., #11C, New York, NY 10022 (security engraving)
- 1762 Bakos, Donald, P.O. Box 70263, Sunnyvale, CA 94086 (U.S. essays & proofs)
- 1763 Kirk, Joyce L., 2049 Rio Vista, Louisville, KY 40207 (U.S.)
- 1764 Mitchell, L.D., Box 5100 Laurel Center Sta., Laurel, MD 20726 (U.S. currency)
- 1765 Swett, Roland H., Box 2276, Plainville, MA 02762 (U.S. currency)
- 1766 Meisels, Herbert, 230 West End Ave., New York, NY 10023 (dealer)
- 1767 Kayfetz, Paul, P.O. Box 310, Bolinas, CA 94924
- 1768 LaVertu, Lorne R., 6573 Oakwood Dr., Falls Church, VA 22041
- 1769 Streeter, James P., 113 Fieldpoint Rd., Fairfield, CT 06430 (U.S. singles)

Reinstatement

- 1169 McGarrity, Raymond B., c/o TGI Travel, 5540 W. Glendale Ave., Glendale, AZ 85301

Deceased

- 1212 Warm-Griffiths, Lynne S.

Reassignment of Membership Number

- 1212 Griffiths, John O., P.O. Box 1077, Vista, CA 92083

U.S. 1847 Essays Sold Again

The so-called "unique" essays or models for the 5c and 10c 1847 stamps resurfaced on the market in the R.A. Siegel 1990 Rarities of the World sale held May 19th in New York. The 5c and 10c black, described in detail in *EPJ* No. 166 (Vol. 42, No. 2, 2nd quarter 1985) by Dr. Stanley Bierman, went for the hammer price of \$12,500 against an estimate of \$15,000-20,000. It is believed that the last time the two items changed hands was on Dec. 1, 1984 at the John A. Fox sale of the John D. Pope III collection. At that time the hammer price was \$13,500.

WANTED

ESSAYS AND TRIAL COLOR PROOFS OF U.S. COLUMBIAN POSTAL STATIONERY

Furnished price list of items for sale.

Ottis C. Bobbitt

3325 Trinity Ave., San Angelo, TX 76904

EPS-1737

TPA-2663

APS-56754

UPSS-3475

COMPREHENSIVE STOCK OF

U.S. (and few B.N.A.) ESSAYS

(especially 1851-57, 1869 and Banknotes)

and PROOFS (including Trial Colors)

and SPECIMEN Overprints

Available to you an approval

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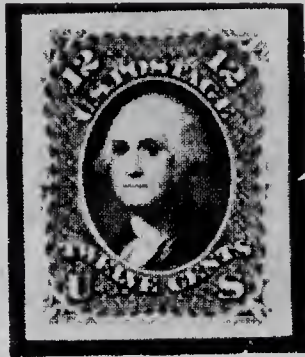
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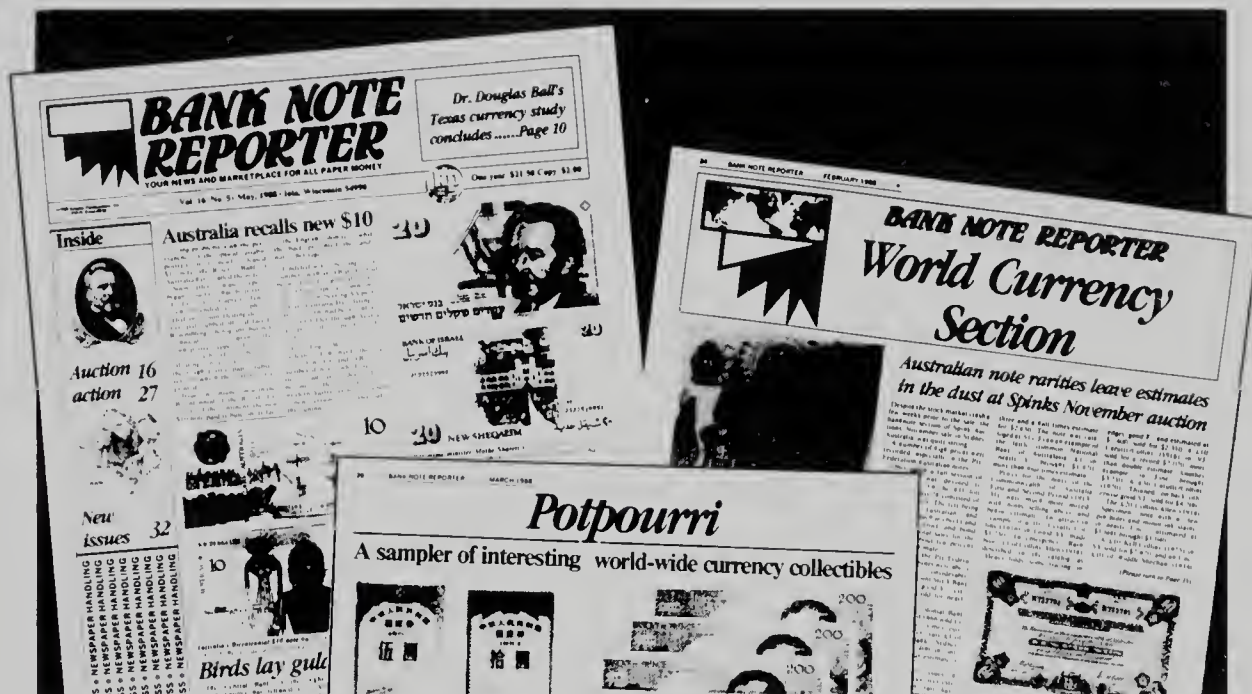
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